FRENCH MUSICAL DICTION

C. THURWANGER

William Lindquist

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FRENCH
MUSICAL DICTION

AN ORTHOLOGIC METHOD FOR ACQUIRING A
PERFECT PRONUNCIATION IN THE
SPEAKING AND ESPECIALLY IN
THE SINGING OF THE
FRENCH LANGUAGE

FOR THE SPECIAL USE OF ENGLISH-SPEAKING PEOPLE

BY
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PART I

METHOD OF DICTION

PREFACE

THE author's object in writing this book is: First, to show the student the necessity of a perfect diction, expecially in singing. Second, to prove to him that the correct pronunciation of a foreign language, especially French, can be easily acquired and mastered by any serious and attentive student, and that such an acquisition is the best and greatest help to perfect singing. Third, to do away with many misleading statements long existent in books written by very learned teachers of French syntax, who are not, however, sufficiently competent in matters of acoustics, phonetics, and especially of the art of singing, and even of elocution. To be able to recite with intelligence and expression is not necessarily a proof of competence in matters of these arts and sciences. Fourth, to classify in order to simplify all the rules consciously or unconsciously governing the pronunciation of the French language; and this, to enable the student to pronounce French (especially in singing) as perfectly as the cultured French native.

The author does not pretend to offer here a complete method on the interesting but vast subject he is treating; he simply wishes to give all the main rules and main exceptions necessary, and thus answer the constantly repeated demand of his pupils to write for them the method he has taught with gratifying success for a great many years. This is the outgrowth of about thirty years of experience in teaching, of research and observation, of special study of the laws of acoustics, of phonetics, of voice culture, and of elocution. It is also based upon the works of such authorities as the great French phoneticians the abbé Rousselot of the "Collège de France" and Professor E. Bourciez of the University of Bordeaux; the very learned acousticians Dr. Guillemin and Dr. Pierre Bonnier, laryngologist of the medical clinic of the "Hôtel-Dieu" in Paris; the great philologists and lexicologists Gaston Paris, Charles Nodier, G. H. Aubertin, Morin de Clagny, Napoléon Landais; the famous tragedian Talma, and Georges Berr, the favorite actor at the "Comédie-

Française" of Paris at the present time; the celebrated singers J. Faure of the Paris Opera House and "Conservatoire National de Musique," and the late Mme. Viardot; the renowned French grammarians Ragon, Raguet-Laporte, Larive-Fleury, Ferdinand Brunot, etc.; the French dictionaries of Littré, Larousse, the "Académie," and many other works of equal importance.

The author believes that this work fills a great need. It puts order and clearness into the study of French pronunciation; for, when one examines the many French grammars and methods written for the English-speaking people, one is struck with the incoherence and confusion that exist in all such books regarding the production of French sounds. The student who consults these books finds in them nothing about the phonetic or the musical qualities of the French language, but merely a few crude directions about the pronunciation of certain words. Now, if he examines or studies several of these books, he is lost, for the indications given are most contradictory and misleading. Why so much divergence of opinion? The answer has already been indicated at the beginning of these lines. The authors of these books, although they may be otherwise very learned, are often deficient in their knowledge of the rules of acoustics and of phonetics, and still more so of voice production in singing, for their limited knowledge is seldom based on personal research, but on statements previously written by others.

Another reason is, that such authors are from different provinces of France, many of them being Belgians, Swiss, or Canadians, and consequently they judge the pronunciation according to their local accent, and often they introduce entirely local expressions, which are unknown to the majority of the people of France.

There are also a great many Germans who publish French grammars in which they give indications of what they think are French sounds, but which, as a matter of fact, are often very different, for the German, of all foreigners who have lived many years in Paris, is least able to hear and reproduce French sounds correctly. He cannot get rid of his Teutonic accent.

Now, it is with France as with other countries: each province has its own accent, or way of pronouncing, which is the logical result and influence of the local dialect. Hence the necessity of choosing one locality as a model and as a guide. As a matter of fact, none of these provinces or Paris can claim to possess the correct pronunciation par excellence, since all have contributed to the development of the national language. Then the question to decide is not which part of France speaks the purest French in accordance with the origin of the language, but *which*

to choose by preference as a model and guide to follow in the pronunciation of the French of to-day.

If a person prefers the pronunciation of the French of Provence or of Picardie, let him apply himself to imitate their accent, and if he succeeds in pronouncing as they do, he will certainly speak very good French. On the other hand if he prefers the pronunciation of the Swiss or the Canadians, let him endeavor to speak as they do, but let him clearly understand that in so doing he will not pronounce the French language as educated and refined Parisians do — generally far from it.

"Then," the student will ask, "which pronunciation must we choose as most desirable to acquire?" The author would like to answer, "It is the intellectual and well-bred Parisians who speak the most desirable French." But being a Parisian himself, he fears to be accused of partiality. For this reason he wishes to quote here some opinions of incontestable value from people whose impartiality is above all suspicion, especially as several of them are not Parisians.

The very learned French phonetician, the abbé Rousselot, says in his *Précis de Prononciation Française*, "The French to be recommended to all is that of the refined Parisians." Mr. Legouvé, in his excellent *Petit Traité de Lecture* says: "One must give the vowel sounds the pronunciation adopted by Paris. Paris makes the law governing vowels, . . . since all the provinces have in the pronunciation of vowels a somewhat ridiculous accent." Madame Dupuis, in her interesting work on *Instruction*, says: "If one goes fifty leagues from Paris one will find the language very sensibly corrupted, and the farther one goes from Paris the more striking such corruption will be, affecting not only the common people, but also the higher classes, . . . the Parisian's French is the best of all." In his treatise on French pronunciation Mr. Lesaint says: "The pronunciation indicated and recommended in this treatise is that of Paris. Not because the Parisian pronunciation is exempt from faults, but because when one compares it with that of all the other parts of France, it is the one which most completely has the real French quality; that is to say, is the most harmonious, the least affected, and, in short, the most natural." In his dictionary under the word *accent* Mr. Littré says: "One must distinguish the provincial accent, which is the intonation characteristic of each province and different from the 'bon parler' of Paris, taken as a model." In his dictionary Larousse says: "The pronunciation of people from the provinces is called *accent*, in opposition to the pronunciation of people from the capital," etc.

The Parisian French has therefore been taken as the standard pronunciation in this work. In so doing, the author does not intend to

criticize the pronunciation of people from other parts of France, but he would simply explain where a divergence of opinion arises in case it does arise. He suggests a standard pronunciation for the benefit of the student. All the *well bred* and *refined* people of France speak the national language perfectly and they themselves generally take the Parisian French as a standard pronunciation; the divergence of opinion comes principally from a lack of personal observation.

The author also wishes to have it well understood that this method is not by any means intended to take the place of the teacher, *without whom success is absolutely impossible*, but to help both teacher and student in their respective work, by furnishing the former with better and more effective tools, and by simplifying the study for the latter.

CAMILLE THURWANGER.

PRELIMINARY

1. Before studying the pronunciation of foreign languages, it is extremely important to realize what it is that prevents the average student from pronouncing perfectly and with ease the foreign language he has chosen to study.

2. Until now, perhaps not more than one out of a thousand students speaking a foreign language has ever succeeded in mastering its pronunciation so as to speak like an educated native. Why? There are three main reasons:

3. First. Because the hearing power of human beings is very *defective.* When we hear a word pronounced, we hear a noise, NOT the real sound; and when we wish to repeat it, we repeat what we *think* we heard, but something really very different. The proof of this is easily found in the fact that he who speaks a foreign language fluently often insists that he pronounces exactly like a native. He does not hear the difference, and only through the criticism of natives he learns that there is a difference. Very often pupils take offense when corrected, for they sincerely believe they have pronounced the word exactly as their teacher did.[1]

4. Second. Because some unsuccessful students innocently but very thoughtlessly assure you that such or such a language is "so very difficult to pronounce!" This ridiculous statement becomes a fixed idea in your mind, and impels you to make violent efforts to pronounce a sound. This brings a still worse result. For *efforts* are the worst enemies of good pronunciation in French, Italian, and even in German, — especially in singing.

5. The eminent French anatomist Peisse said, speaking of the eye: "The eye sees nothing but things it is looking at, and it is looking at nothing that is not already in the mind." A similar thing might be said of the ear: the ear hears nothing but that to which it is listening, and it is listening only to what is already in the mind.

6. If you seek for difficulties, you will create them; you will then fail to keep in mind the simplicity of the pronunciation, and thus you will be far away from the true sound.

[1] Of course, we refer here to the different qualities of vowel sounds, and not to the *musical pitch* which is a matter of higher and lower intervals mastered by some persons.

7. **Third.** Because students are almost never really acquainted with the sounds and articulations of their own language, which they pronounce mechanically and without understanding the how and the why, thus ignoring the difference in quality between a given sound in their own language and a similar sound in the foreign language.

These are the reasons why people who, even after residing many years in a foreign country, fail to acquire a perfect pronunciation of the language; and being understood when they speak, they are misled more and more, and make the grave mistake of believing their pronunciation to be perfect. (This refers to adults, for it is very different with children, who having no preconceived idea in their minds produced by habits or otherwise, learn very easily, quickly, and perfectly.)

THE REMEDY

8. After having shown the trouble, we will now try to point out the remedy. For we insist on the fact that there is no reason why an English-speaking student of French, Italian, or German should not pronounce exactly as a native, and as a native who sings his own language perfectly, which is by no means a common thing.

To reach this aim, no great amount of work is necessary, but the average pupil will need:

9. **First.** Complete faith in his teacher's statement; because, not being able for a relatively long time to discern in his own speech differences in pronunciation, he would be convinced, if he did not thoroughly believe his teacher, that his pronunciation was correct.

10. **Second.** A faithful daily practicing of exercises, of not less than half an hour; because "There is no royal road to knowledge," and one acquires only what one has worked for. Regular practice and study every day are absolutely necessary, because acquiring a pronunciation is, more than anything else, the result of patient and faithful repetition without interruption. "Practice makes perfect."

11. **Third.** A serious interest in the work and a sincere desire to learn; because one never learns a thing well unless one likes it and is anxious to learn it.

12. **Fourth.** A great deal of patience; because, however great the intelligence of the student, repetition is essential, and the amount of it *seems* to the student always too long.

13. **Fifth.** Earnestness in working for **simplicity** in the emission of the sounds, never allowing the word "difficult" to be an excuse, because that thought would handicap the student, would lead him to

cramp the muscles of his mouth and tongue, and prevent him from ever pronouncing perfectly. (It cannot be repeated too often that the idea of "difficulty" is a most misleading one, and handicaps the student more than anything else.)

In such conditions, we certify that we can teach a student of average intelligence so that in a relatively short time *he will sing French as purely and as perfectly as the best French native singer*, whether he understands one word of the language or not; sometimes more quickly when he has never studied the language before and therefore has not formed habits difficult to overcome.

We are also convinced that through a similar phonetical teaching, and with the help of our lessons on the fundamental standard vowel sounds (see paragraph **29**), and with competent teachers, the same good result can be obtained in the study of Italian, German, and other languages if desired.

PART II

LESSON I

FUNDAMENTAL

UNIFORMITY OF VOWEL SOUNDS.

14. We say "vowel *sounds*," and not *vowel letters*, for a *sound* may be represented by different vowel letters in the different languages, while a sound remains a sound, however it may be represented. Vowel sounds in the following languages, French, English, Italian, and German, are practically the same, the only difference being in the *quality* of the sounds. For instance: Take the French word "âme," the word "father," the Italian word "gatto," and the German word "Saal"; you will notice that the darker letters represent the same sound in these different words, the only difference being in the quality; as one would say of a given note that it is sung throaty, mouthy, white (flat), or "forward and dark," but would still remain the same note in the different cases the quality only being different.

Only one of these different qualities, however, would be musical—"*forward and dark.*"

15. DIFFERENT CHARACTERISTICS OF LANGUAGES.

The difference in the quality of similar vowel sounds or consonantal articulations in the above-named languages represents the characteristics of each language, and could be called *national characteristics.*

Therefore, at the beginning at least, the difference of qualities must not be studied in detail, one letter or sound at a time, but must be applied generally over the entire list of vowel sounds and consonantal articulations.

16. CHARACTERISTICS OF VOWEL SOUNDS IN THE ENGLISH LANGUAGE.

The characteristics of vowel sounds in English are: MOUTHY, WAVY, and DIPHTHONGAL; that is to say, a diphthong is produced for each supposed single and pure sound.

17. CHARACTERISTICS OF VOWEL SOUNDS IN THE FRENCH LANGUAGE.

The characteristics of vowel sounds in French are: SINGLE AND PURE sounds placed FORWARD IN THE MOUTH, and made DARK.

Therefore, if one pronounces English vowel sounds with the characteristics of the French vowel sounds one will produce perfectly good French sounds, and vice versa.[1]

18. HOW ARE THE DIFFERENT CHARACTERISTICS OBTAINED?

In order to acquire the desired characteristics of a language, one must realize and learn the exact process, so to speak, that is needed to obtain the same.

19. ENGLISH CHARACTERISTICS.

First. In order to utter a vowel sound of long duration, an English-speaking person would open his mouth with a sudden jerk; his lips and jaw would rebound and close more or less quickly during the emission of the vowel sound.

Second. During the emission of the vowel sound, the tongue — simultaneously with the rebounding of the jaw — would change shape and place in the mouth, going up and back.

Thus are obtained the diphthong and mouthy vowel sounds.

20. FRENCH CHARACTERISTICS.

In order to utter a vowel sound of long duration, a French-speaking person would never jerk the attack of the vowel sound, which is made in the very front part of the mouth, against the nasal cavities, "IN THE MASK," as singing teachers would say. Then he would open his mouth SLOWLY and REGULARLY, letting the sound run out purely and AS SMOOTHLY AS OIL.

21. CHARACTERISTICS OF PERFECT SINGING.

All the best authorities in vocal music of all countries agree on the following points:

First. Perfect singing is the same in the different countries, according to musical esthetics.

Second. The voice (vowel sound, or column of air) must come far

[1] Of course it is a question here only of sounds existing in both languages, and not of such sounds as French "u" and "eu," which are unknown in English, and which have to be learned specially with the help of a good native teacher. The same thing applies to the English "th," which is unknown to the French.

forward in the mouth and rest against the nasal cavities, IN THE MASK, where the voice gets all its rich and necessary RESONANCE.[1]

Third. The sound of the vowel must be PURE, SMOOTH, having perfect stability, and without the least wavering; — not to mention other qualities not within the scope of this manual.

All good teachers agree on these points; they all aim for the same result, though each chooses a different manner of attaining it.

22. RESULTS:

First. The characteristics of perfect French pronunciation, and the esthetics, or best qualities in singing, ARE EXACTLY THE SAME THING.

Second. True English sounds, in order to be perfect for singing, have to be modified.

Third. The characteristics of perfect singing in French, English, Italian and German, etc., are practically the same, and such characteristics are naturally those of the French and Italian languages when correctly pronounced, — for there is no difference in quality between French and Italian sounds when uttered by a trained voice.

Fourth. Correct French vowel sounds and articulation of consonants are exactly the same thing as correct tone placing and clear musical articulations.

CLEAR AND INTELLIGIBLE PRONUNCIATION IN SINGING

23. A clear and intelligible pronunciation is just as necessary in singing as it is in elocution —

First. Because of the meaning of the words, which the music is only accompanying and completing.

Second. Because of the musical harmony, which should harmonize with the very sounds and resonances of the words.

Third. Because of the great assistance clear articulation is to correct tone placing.

24. Why then is a clear and intelligible pronunciation in singing such a rare thing in every country?

Because a great many persons who vocalize a song well (that is to say, sing it on one single vowel sound), do not sing it nearly so well when singing the words; hence the necessity of mastering articulation. Frequently we hear people of our own country sing in our own language, and for a long time we are at a loss to know what lan-

[1] It is a question here of acquired qualities only, *not* of natural qualities such as warm or mellow voices, etc.

guage is being sung. Presently, to our surprise, we recognize one or two words, and finally discover that the singing is in our own language.

Still, we should readily understand these same singers were they to speak the words. What is the reason for this?

First. Because, as a rule, the singer does not even articulate perfectly in *speaking* his language. Almost no one does, except those who have studied elocution for a long time when young. We are all careless, and have not made a study of diction in youth.

Second. Because, when we understand the spoken language, it is for the reason that we anticipate the words that are to be used in the answer, and we are familiar by long usage with the natural sequence or connection of words.

Third. We do not notice the imperfections of speech, because the ear has become accustomed to them, and because our attention is entirely devoted to the idea the speaker is trying to convey; thus the imperfect vowel sounds or consonantal articulations escape us.

Fourth. We immediately notice the defect in singing, because everything then is magnified, and what would seem to be an insignificant defect in speaking becomes a very flagrant defect in singing.

Fifth. We also notice so very much the defect of articulation in singing because our whole attention is given to the quality and beauty of sounds and articulation of consonants; while in speaking the whole of our attention is focused on the idea to be conveyed.

Sixth. We notice the defects much more in the singing, because not knowing exactly how to attack the sounds or articulate the consonants musically, the singer mispronounces a great deal worse than he would otherwise.

AND YET, A PERFECT ARTICULATION IS THE GREATEST HELP TO PERFECT SINGING. Hence the importance of acquiring that perfect articulation.

QUESTIONS

1. Is there any practical difference between the vowel sounds in French, English, Italian, and German?
2. What are the characteristics of vowel sounds in English?
3. What are the characteristics of vowel sounds in French?
4. How are the characteristics of vowel sounds obtained in English?
5. How are the characteristics of vowel sounds obtained in French?
6. Is there any difference between the characteristics of vowel sounds in French and perfect singing?
7. Is there any difference between the characteristics of vowel sounds in perfect French and perfect Italian?

LESSON II

STANDARD VOWEL SOUNDS

25. There are only FIFTEEN standard vowel sounds, IN ALL, to be found in the French, English, Italian, and German languages.

The French language has the full set of fifteen sounds, while the English language has thirteen. (The German language has thirteen, and the Italian language has only eleven.) Therefore there are two vowel sounds in French which English does not contain, and which have to be learned.

In this method we call those fifteen vowel sounds "STANDARD vowel sounds" because each one of them characterizes to the utmost a certain color of sound.

26. In these lessons we intentionally ignore shades of vowel sounds which can be found between the fifteen standard vowel sounds because of the fact that these shades are mostly local or personal, and the reproduction is entirely useless, especially in singing French, Italian, or German.

The omission of certain shades of sound is exactly the same thing as is done in the science of music itself. If one takes an instrument like the piano or the organ, one will easily see that in a complete scale of one octave there are only thirteen tones, or fractions of tones, in such scale of one octave when, as a matter of fact, there are really fifty-three perceptible fractions, which in French are called "commas." There are nine "commas" between one whole tone and the next whole tone; yet the musical art makes use of only the standard fractions of tones, and omits the others. One who sings a little flat or a little sharp, sings one or two "commas" too low or too high. The study of small shades of vowel sounds as well as that of "commas" in music would be endless, while the sole use of the standard vowel sounds is just as sufficient as the standard fractions in music are sufficient.

If, however, one desires to study local or personal shades of vowel sounds, one will be able to do so much more easily after having acquired a thorough knowledge of the STANDARD VOWEL SOUNDS, which will serve as a sure guide and as a means of comparison.

DIFFERENCE IN THE GRAPHIC REPRESENTATION OF SOUNDS

27. The French, English, Italian, and German languages not only use the same vowel sounds and articulation of consonants, but also the same alphabet (Latin letters), to represent them.

Their respective choice of letter or letters to represent a sound which is common to all of them, is different in each language. Hence the difficulty of recognizing a written sound in a foreign language. (This is what leads one to make the widespread mistake of thinking that a given foreign sound is difficult *to pronounce*, when it is only the question of *recognizing by sight* which sound it is.)

Examples of a similar and uniform vowel sound differently represented in the four languages, the darker letters representing the same vowel sound: French, "n**é**;" English, "bus**y**;" Italian, "perch**è**;" German, "f**e**hlen;" all sounding the same, less the difference IN QUALITY, and represented in our scale of standard vowel sounds by the sign "**ê**" (see paragraph 29).

28. A foreign sound IS NO MORE DIFFICULT TO PRONOUNCE than the same sound in one's own language. Still, it is exactly the mistake that many persons make: they call it "difficult TO PRONOUNCE!" They do not realize that the difficulty is not at all in the pronouncing, or uttering the sound, but in recognizing BY SIGHT what sound is intended to be represented. THEY ARE THE VICTIMS OF THEIR EYES, MIND, AND HABITS; for the only difference in the sound is in the way it is graphically represented, and, of course, in the national characteristics, which are practically uniform in good singing.

For instance, let us write the French word **"tout"** and ask an English-speaking person to look at it and to pronounce it; in almost every case he will pronounce it something like "ta–oot," as in the English word *out*.

Let us now reverse the experiment and ask a French-speaking person to look at the English word "too," and to pronounce it; he will undoubtedly pronounce it something like *tô* or even *tô–ô* (see paragraph 29, in table of standard vowel sounds). Still, the English word *too* and the French word **"tout"** *are pronounced exactly alike* (less the national characteristics of quality, of course, which should be practically the same in good singing). And this is true of thirteen out of the fifteen standard vowel sounds.

The preceding demonstrates clearly that out of the fifteen standard vowel sounds to be found in French (as well as in Italian and German), an English-speaking person has only two sounds to learn. (Those two foreign vowel sounds belong to both the French and the German languages: French **u,** German **ü;** French **eu,** German **ö.**)

Not only the French, English, Italian, and German languages use in a different manner the same Latin letters to represent the fifteen stand-

ard vowel sounds, but they have in all only five original vowel letters to represent them graphically. Hence the necessity for each language to combine letters together in order to represent all the sounds. And this adds to the confusion; for, unfortunately, each language combines the vowel letters in a different manner.

The important thing now is to compare English and French standard vowel sounds, as well as standard consonantal articulations, in order to acquaint ourselves with what are the most common ways of representing them in French.

29. COMPLETE TABLE OF THE FIFTEEN STANDARD VOWEL SOUNDS.

Examples of standard vowel sounds from selected English words.	Standard signs and most common way of representing in French the 15 standard vowel sounds.	Examples of standard vowel sounds from selected French words.
fat	a	camarade.
father	â (circumflex accent)	âme.
neat, valise	i	valise divinité.
only, busy, city	é (acute accent)	vérité.
fresh	è (grave accent)	frère.
fuss, museum	e (mute e)	petit.
lord	o	porte.
old	ô	dôme.
. . . . .	u (Germ. ü)	vu, sur.
food, soup, fool	ou	soupe.
. . . . .	eu (Germ. ö)	feu, jeu.
Nasal vowel sounds: wa*n*der[1]	an	tante.
Nasal vowel sounds: tha*n*ks	in	vin, fin.
Nasal vowel sounds: do*n*'t	on	longue.
Nasal vowel sounds: lu*n*ch	un	lundi.

There is no other standard vowel sound than the above fifteen to be found in the entire French language (or in Italian and German).

Each one of these vowel sounds must be carefully and THOROUGHLY studied SEPARATELY, with the consonantal articulations, ONE AT A TIME, as shown in exercises 140 to 159 inclusive.

Then, complete success will be ABSOLUTELY CERTAIN. The student will pronounce French, especially in singing, as the very best French native singer pronounces it. But such a result depends ABSOLUTELY ON THE ABOVE CONDITIONS.

[1] The letter *n* is in italic to indicate that although its influence makes the preceding vowel *nasal*, the letter *n* itself, though pronounced in English, must NOT be articulated in the least, in the emission of a FRENCH NASAL SOUND proper.

Each sound having a typical color must be studied IN ITS EXTREME QUALITY.

30. The name of a letter has nothing to do with the sound it represents; therefore, in order to understand one another, we will designate the fifteen standard signs representing the fifteen standard vowel sounds as follows:

a — plain **a.**
â — **a** with a circumflex accent.
i — plain **i.**
é — **e** with an acute accent.
è — **e** with a grave accent.
e — mute **e.** (Notice that the name "mute" has been given to that letter because of its being often *unpronounced* in words; but it is merely *a name,* for the mute **e** is generally *pronounced.*)
o — open **o.**
ô — **o** with a circumflex accent.
u — French **u** (or German umlaut **u** : ü).
ou — French **o u.**
eu — French **e u** (or German umlaut **o** : ö).
an — nasal **a n.**
in — nasal **i n.**
on — nasal **o n.**
un — nasal **u n.**

QUESTIONS

1. How many standard vowel sounds are there in the French, English, Italian and German languages?
2. How many standard vowel sounds has the French language?
3. How many standard vowel sounds has the English language?
4. What are the standard vowel sounds which English does not contain?
5. Are the standard vowel sounds graphically represented the same way in the four different languages?
6. In what English word are found the equivalent sounds?

to plain **a**?
" **â** (circumflex accent)?
" **i**?
" **é** (acute accent)?
" **è** (grave accent)?
" **e** (mute e)?
" **o** open?
" **ô**?
to French **u** (German ü)?
" " **ou**?
" " **eu** (German ö)?
" nasal **an**?
" " **in**?
" " **on**?
" " **un**?

LESSON III

CLASSIFICATION OF THE FIFTEEN STANDARD VOWEL SOUNDS

31. In the following classification there is no question of the **duration** of the vowel sounds, for the duration of a vowel sound has nothing to do with its color and quality. Besides, in singing, the duration of a vowel sound depends entirely on the duration of the musical note.

32. The fifteen standard vowel sounds are divided into three and classified groups:

OPEN SOUNDS: **â, a, o, è, e, — an, in.**

SEMIOPEN SOUNDS: **i, é, — un.**

CLOSED-POINTED SOUNDS: **ô, u, ou, eu, — on.**

33. OPEN SOUNDS are:

First. Vowel sounds which can be pronounced with their best qualities, with the mouth open to the extreme, if desired (for it is not at all necessary to open it much.) This means that the distance between the tongue and the palate (roof of the mouth) has nothing to do with the difference between one sound and another in the same group.

Second. Vowel sounds which must be uttered without the least muscular action of the lips.— It is important to notice that to open the mouth does not mean the least action of the lips, the opening being made by a mere relaxation of the jaw, and, in French at least, must be slow but VERY REGULAR.

34. SEMIOPEN SOUNDS:

The only difference between open and semiopen sounds is that for the latter the mouth *cannot* be opened much, the tongue having to remain at a relatively small distance from the palate (roof of the mouth). The opening of the mouth is merely a relaxation.

35. CLOSED-POINTED SOUNDS

are the only sounds for which the lips have something to do.

The lips must be almost closed, and pointed as for whistling, but must be relaxed just the same as for sounds of the other groups; the only difference being in this, that the relaxation of closed-pointed sounds is made *forward*, without allowing the jaw to move downward (as is always done for similar sounds in English), especially at the beginning of the sound, while the relaxation for the sounds of the other groups is made *downward*.

Special attention should be given to the following:

First. Not to point the lips too much *beforehand* (as is always done in English); otherwise they cannot extend during the uttering of the vowel sound.

Second. That the lips should be pointed *straight forward,* the breath passing through the upper teeth.

Third. That during the emission of the sound the upper lip does not move downward in the least (as is always done in English).

Fourth. Not to allow the jaw or chin to drop, especially at the beginning of a closed-pointed sound.

36. IMPORTANT TO NOTICE.

If all the sounds of one group—let us say the group of open sounds—are made through *exactly the same opening of the mouth,* what makes the difference between the several sounds of the group?

Such a difference of sounds is made by the tongue, which takes, in the mouth, a position and shape, or changes its position and shape. (And this is the same reason for different sounds in the two other groups of sounds, — semiopen, and closed-pointed.)

Therefore it is obvious, that if during the emission of one sound the tongue changes position or shape, or moves in the least, another sound will be uttered, making two sounds instead of one.

CONCLUSION. As soon as the tongue has taken a position and shape for a sound, it MUST NOT move in the least until that sound ceases; otherwise another sound will be heard almost simultaneously with the main one, producing a kind of diphthong. This is customary in English, but detestable in French.[1] This shows how careful and faithful the student must be in practicing each sound.

However, the student does not need to study the shape of his tongue in producing a certain sound; since that sound belongs to his own language, he will shape his tongue correctly without even knowing how he does it, the only difference between the English sound and the similar French sound being simply in the diphthongal and mouthy quality which he has to overcome.

37. PRELIMINARY EXERCISES ON THE FIFTEEN STANDARD VOWEL SOUNDS.

It is decidedly preferable that these vowel sounds should be studied in the order in which they are given, putting aside for a little later the French **u** and **eu,** and the nasal **an, in, on,** and **un.**

[1] Also in Italian or in German, especially in singing.

Open sounds should be studied first, because they all have the same normal mechanical process of opening the mouth, which is easy to see and to recognize when practiced carefully before a mirror.

1. Practice of those sounds must be made IN SINGING in a monotone, that is to say, a repetition of a given note, and in the middle register.

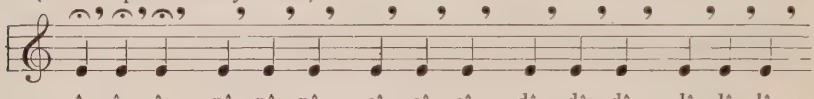
2. One must be very careful to attack the sound with the diaphragm, and NEVER with the glottis.

3. Breathing must be done as simply and as naturally as when asleep, and one should breathe anew for each note.

4. Each note in the following preliminary exercises must take the whole of a NATURAL BREATH, and end softly and without THE SLIGHTEST JERK.

38. FIRST PRELIMINARY EXERCISE. (â = a in *father*, open sound.)

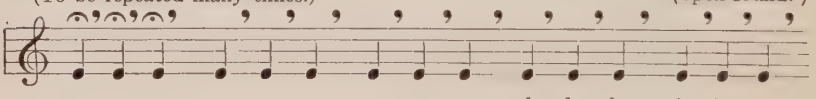
(To be repeated many times.)



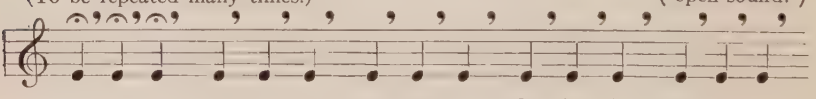
â, â, â. nâ, nâ, nâ. sâ, sâ, sâ. dâ, dâ, dâ. lâ, lâ, lâ.

Each one of these preliminary exercises should be repeated a great many times before passing to the following one. (If the note given here or in the following exercises is not suited to one's voice, another note can be substituted.)

39. SECOND PRELIMINARY EXERCISE. (a = a in *fat*, open sound.)

(To be repeated many times.)

a, a, a. na, na, na. sa, sa, sa. da, da, da. la, la, la.

40. THIRD PRELIMINARY EXERCISE. (o = o in *lord*, open sound.)

(To be repeated many times.)

o, o, o. no, no, no. so, so, so. do, do, do. lo, lo, lo.

QUESTIONS

1. What are the standard SIGNS (or letters) used in this method to represent the vowel **sounds** heard,
in "father," and to what group does such vowel sound belong?
fat, " " " ?
neat, " " " ?
only, busy, " " " ?
fresh, " " " ?
fuss, " " " ?
lord, " " " ?
old, " " " ?
food, " " " ?
wander, " " " ?
thanks, " " " ?
don't, " " " ?
lunch, " " " ?

2. To what group of sounds belongs: French **u** (German ü)?
To what group of sounds belongs: French **eu** (German ö)?

3. Is any action of the lips necessary to pronounce open sounds in French?

4. Is any action of the lips necessary to pronounce semiopen sounds in French?

5. What makes the difference between an open and a semiopen sound?

6. Are the lips to be used in the pronunciation of closed-pointed sounds?

7. What is the action of the upper lip that must be avoided in pronouncing a closed-pointed sound in French?

8. What is the action of the chin — or jaw — that is to be avoided, especially at the beginning of a closed-pointed sound in French?

9. What special attention must be given to the tongue during the complete emission of any vowel sound in French?

LESSON IV

41. It has been explained that if several different vowel sounds can be pronounced with exactly the same opening of the mouth, the difference in the vowel sounds is made by unconsciously shaping the tongue in a different manner. Each standard vowel sound requires the tongue to shape itself in a special manner. This is done unconsciously.

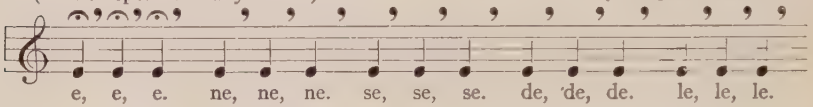
Now, there is ONE of the open sounds which does not need any special shaping of the tongue; it is the sound of mute **e**. The tongue must remain passive and flat in the mouth.

The English-speaking people are so accustomed to complicated sounds and to moving the mouth and tongue in different directions during the emission of a vowel sound, that when they have to remain entirely passive, they think the sound is much more difficult to utter

properly than any other sound. Still, every one is obliged to recognize that doing nothing is much simpler and easier than doing something. This is why English-speaking people need so much more practice on mute **e** than on any other sound.

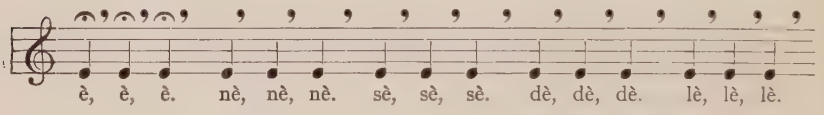
French mute **e** (English **u** in *fuss*) is started exactly the same in both languages, but, as soon as started, the English withdraw the sound in the mouth (even more than they do for all the other sounds), while the French let the sound flow out through the upper teeth.

FOURTH PRELIMINARY EXERCISE. (mute **e** = **u** in *fuss*, open sound.)
(To be repeated many times.)



42. FIFTH PRELIMINARY EXERCISE. (**è** = **e** in *fresh*, open sound.)
(To be repeated many times.)

In practicing this exercise on the standard vowel sound **è,** one must be very careful not to raise the tongue toward the palate, a thing which is so common with the student. In **speaking** this French sound, it would not matter very much, but in **singing** it is entirely wrong. Therefore, the student must lower his tongue in his mouth, almost as if he were to pronounce the mute **e**, and then pronounce **è**.



NASAL VOWEL SOUNDS

43. A nasal vowel sound is merely a *clear* vowel sound *made nasal.*

A French nasal vowel sound is produced by allowing more air to pass through the nostrils than through the mouth, while for a clear vowel sound the main portion of the air passes through the mouth and only a small portion of it passes through the nostrils.[1]

There are only four nasal vowel sounds. These are represented in like manner in the different languages; that is to say, by an ordinary vowel letter with **n** or **m,** the **m** being merely a secondary way to represent the nasal **n.**

[1] See the excellent work of Abbé Rousselot: "Précis de Prononciation Française," pages 19 and 21.

44. Besides the general quality, or national characteristics (see paragraphs 15 and 16), which makes a difference between a nasal vowel sound in English and in French, there is one more difference which is of very great importance: The French give the nasal quality to a vowel sound from the start; they do not move the sound, and they end it without pronouncing in the least the letter **n** or **m** forming such a nasal sound. (The **n** or **m** is merely treated as a *silent sign*, which is to indicate that a certain vowel is to be pronounced *nasally* which otherwise would be clear.) On the contrary, if the English-speaking people pronounce a nasal vowel sound practically the same as the French do, they add a great deal to it, producing thus a great difference in the quality. Through the English custom of making a diphthong of all supposed single vowel sounds, they first pronounce the clear vowel, giving it a long duration; then they quickly pronounce the *real nasal sound* (the part which is really nasal and which becomes the second part of the diphthong), and then pronounce the letter **n** to finish the sound.

However, the English have a few words in which they pronounce the nasal sound just the same as in French; that is to say, without articulating in the least the consonant **n** forming it. Examples: *Thanks*, *long*, in which the letter **n** is not heard. This is the way the French pronounce all nasal sounds.

Therefore, the English-speaking student will have to practice a great deal to accustom himself to look at a French nasal sound represented by a vowel and an **n** or **m,** and **not** to pronounce such letters in the least.

THE FOUR NASAL VOWEL SOUNDS AND THEIR CORRESPONDING CLEAR VOWEL SOUNDS

45. Nasal vowel sound **an** is the nasalized **â.**
" " " **in** " " **è.**
" " " **on** " " **ô.**
" " " **un** " " **e.**

46. IMPORTANT TO NOTICE: When an English student wants to pronounce a French nasal vowel sound, he always makes an effort to make the air pass through the nostrils. He thinks that he has to feel what he is doing; and the result is, that instead of making the air pass through the nostrils as expected, he really closes the nostrils and makes a very disagreeable guttural sound which has nothing to do with the real nasal sound. The student should realize that the nostrils are

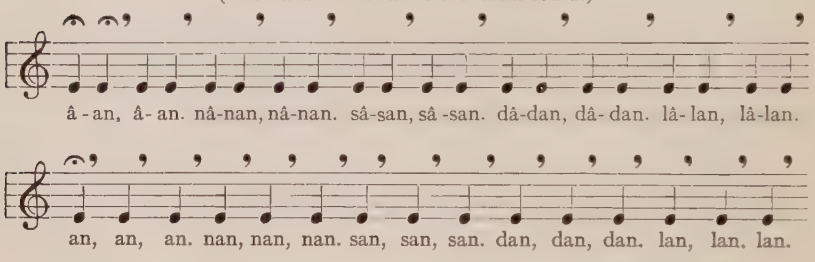
naturally open, and that if he does feel that he is doing something, he may be sure it is something wrong — as far as French nasal vowel sounds are concerned.

In order to make a perfect French nasal vowel sound, the student must place the organ (the tongue) exactly as for the corresponding clear vowel, and then expel plenty of air through the nostrils, allowing some of it to pass out through the mouth.

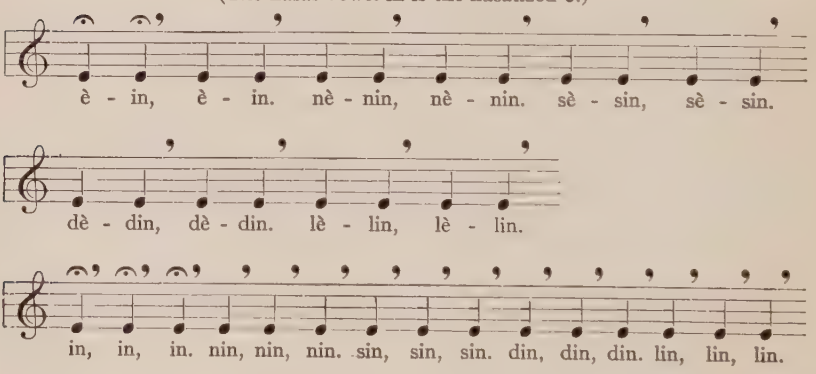
47. SIXTH PRELIMINARY EXERCISE. (nasal **an** = **an** in *wander*, open sound.)
(To be repeated many times.)

In this exercise, as well as in all preliminary exercises on nasal vowel sounds, the student must practice successively, and in the same breath, the clear vowel sound and its nasal corresponding sound. Special care must be taken so that the relaxation of the jaw goes on slowly and regularly during the emission of the two sounds, without allowing the least cramping or returning action of the jaw. Then, only, the single nasal sound can be practiced alone.

(The nasal vowel **an** is the nasalized **â**.)



48. SEVENTH PRELIMINARY EXERCISE. (nasal **in** = **an** in *thanks*, open sound.)
(To be repeated many times.)

(The nasal vowel **in** is the nasalized **è**.)

QUESTIONS

1. The mouth being shaped and opened exactly the same way for all the vowel sounds of one group, how are the differences in the vowel sounds of that group obtained?

2. Is the tongue to be allowed to move during the emission of a French vowel sound?

3. What is the position and shape of the tongue for pronouncing the mute **e** (**u** in *fuss*)?

4. What is the principal care that must be taken in attacking the sound of **è**?

5. How many nasal vowel sounds are there?

6. How are nasal sounds graphically represented in all languages?

7. What is a nasal vowel sound?

8. What is, generally speaking, the great difference between an English and a French nasal vowel sound?

9. What are the four corresponding **clear** vowel sounds forming the four nasal vowel sounds?

LESSON V

THE DIFFERENCE BETWEEN NASAL VOWEL SOUNDS AND NASAL RESONANCE

49. It is very important to understand clearly the difference between a NASAL VOWEL SOUND and the NASAL RESONANCE.

First. The NASAL RESONANCE is the vibrating quality which every vowel sound must acquire, and which must be acquired by placing the column of air (the breath) against the front of the mouth, on the upper teeth, IN THE MASK. This is the most important thing for all singers of all nations to master. In a word, it is THE TONE, OR VOICE PLACING.

All clear as well as nasal vowel sounds must acquire the nasal resonance, otherwise the singing cannot be good, no matter what may be the natural qualities of the voice.

Second. The nasal vowel sound is merely one of the clear vowel sounds made nasal, as explained in paragraphs 43, 44, and 45; for instance, **an** is merely the clear vowel sound **â** made nasal, but both **â** and **an** must have the NASAL RESONANCE.

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50. The sound of the letter **i** (same as **ea** in the English word *neat*) belongs to all languages, and is made in exactly the same way in the different languages. That is to say, the top of the tongue is raised against the roof of the mouth and the upper teeth, while the tip of the tongue is pressed against the lower teeth. The only difference in French is the

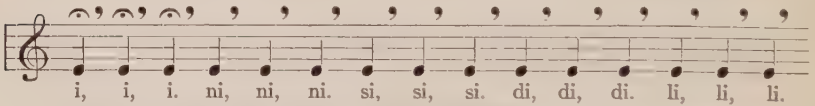
stability in the sound and the slight relaxation of the jaw which are necessary for all French sounds.

51. The sound of the letter **é** (same sound as the letter **y** in the English word *busy*) is a sound very close to that of the letter **i**, the only difference being that for the **é** the tongue is not quite so energetically brought close to the roof of the mouth. The sound is made just as much against the upper teeth, but the top of the tongue does not need to be so high. It is why the relaxation of the jaw can be made a little more thorough for the **é** than for the **i**.

In fact, **é** is the same sound as the letter **y** in *busy*, but of much longer DURATION in French than such equivalent sound in English. And, as has been seen in paragraph 31, the duration of a vowel sound should never change in the least the special quality, or color, of the vowel sound. This is a thing which English-speaking people find very difficult to realize. Therefore the student must at first, and for some time, practice pronouncing the vowel sound **é** with very short duration. Then, with a great deal of attention, it should be made longer and longer, until it is as long as the breath, without allowing the least difference in the color of the sound whether of short or of long duration.

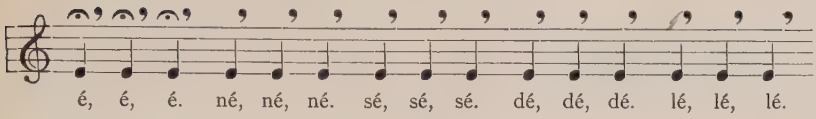
It has been seen (paragraph 19) that English-speaking people move the tongue during the emission of each sound: for open sounds they raise the tongue near the end of the sound; for semiopen sounds, as **i** and **é**, they lower it. This MUST BE AVOIDED in all cases. Special attention must be given to this, so that during the slight relaxation of the jaw the tongue keeps its original energy and does not relax in the mouth. The relaxation in French is always made with the jaw and must never be made with the tongue.

52. EIGHTH PRELIMINARY EXERCISE. (i = **ea** in *neat*, semi-open sound.)
(To be repeated many times.)



53. NINTH PRELIMINARY EXERCISE. (é = **y** in *only*, semi-open sound.)
(To be repeated many times.)

This exercise should be practiced for some little time with sounds of short duration; then it should be repeated for some time with sounds of longer duration, and finally with sounds of very long duration, — just as long duration as the other sounds, after one is sure that the quality, or color, of the vowels sound is exactly the same, whether of long or short duration.

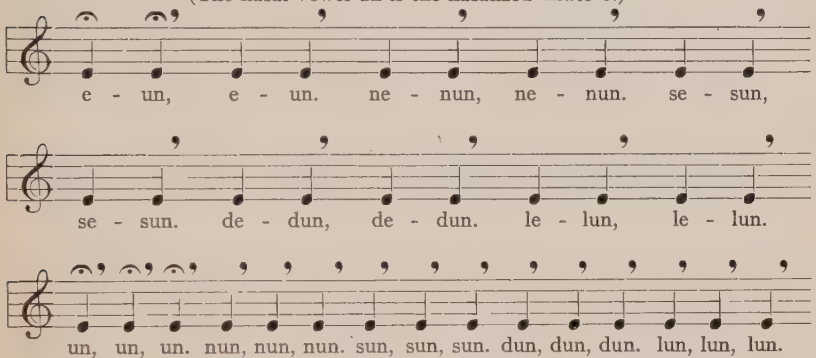


54. TENTH PRELIMINARY EXERCISE. (**un** = **un** in *lunch*, semi-open sound.)
(To be repeated many times.)

Before practicing this exercise, one should be sure to master the sound of the mute **e** (the sound of the letter **u** in *fuss*), for it is very important to realize that the vowel sound **un** is simply the sound of the mute **e** MADE NASAL (see paragraph 45); the tongue must remain simply flat and motionless in the mouth, while — inasmuch as **un** is a nasal vowel sound — the main part of the air (the breath) must be sent through the nostrils.

In this exercise, as has been done for the preceding sixth and seventh preliminary exercises on nasal vowel sounds, the student must practice successively, and in the same breath, the clear vowel sound and its nasal corresponding sound.

(The nasal vowel **un** is the nasalized mute **e**.)



QUESTIONS

1. What is the difference between the NASAL RESONANCE and a NASAL VOWEL SOUND?
2. What is the difference between an open vowel sound and a semi-open sound?
3. Why can not a semi-open sound be opened widely?
4. What is the difference between the emission of the vowel sound **i** (**i** = **ea** in *neat*) and **é** (**é** = **y** in *busy*)?
5. What is the corresponding clear vowel sound of the nasal vowel **un**?
6. What is the position of the tongue in the mouth for the nasal vowel **un**, and for its corresponding clear vowel sound?

QUESTIONS REVIEWED

At this point of the study the student must review all the questions of past lessons and be ready to answer them.

LESSON VI

55. It has already been seen that the four nasal vowel sounds are made of certain corresponding clear standard vowel sounds. It must now be demonstrated that at least four out of the five closed-pointed vowel sounds are also made of some other corresponding standard vowel sounds; they are: **ô**, **eu**, **u**, and **on**, the last being closed-pointed and nasal.

CLOSED-POINTED VOWEL SOUNDS WITH THEIR CORRESPONDING SOUNDS

The mouth and tongue placed to pronounce **o** with the lips closed-pointed, gives **ô.**

The mouth and tongue placed to pronounce **é**, with the lips closed-pointed, gives **eu.**

The mouth and tongue placed to pronounce **i** with the lips closed-pointed, gives **u.**

The mouth and tongue placed to pronounce **ô**, with the lips closed-pointed, and made nasal, gives **on.**

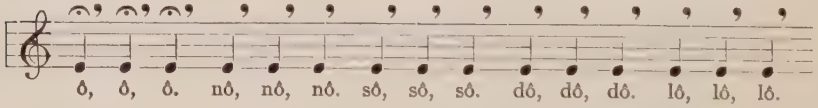
56. ELEVENTH PRELIMINARY EXERCISE. (To be repeated many times.)

(ô = o in *old*, closed-pointed sound.)

In this exercise great care must be taken to keep the tongue in the same steady position which it has for its corresponding vowel sound (open **o**, as in "*lord*"), but to place the lips in a point (as in whistling). The same care must be taken for all the following exercises on closed-pointed sounds.

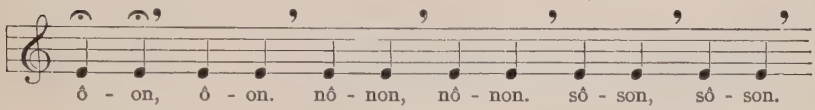
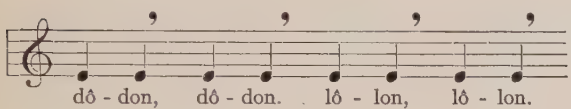
It is also important to remember that the *relaxation* in a closed-pointed sound is in the CONTINUATION OF THE POINTING OF THE LIPS more and more during the emission of the closed-pointed sound. The jaw must not be lowered during the emission of a closed-pointed sound, as it is in English.

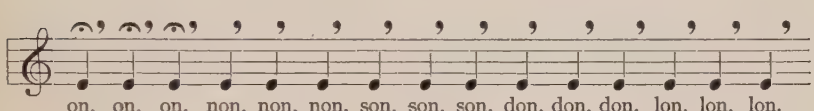
In order to acquire the French quality, the air must pass through the upper teeth only.



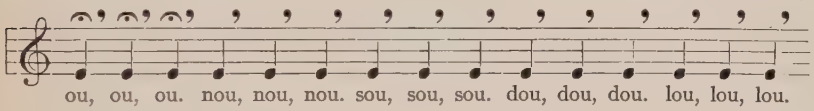
57. TWELFTH PRELIMINARY EXERCISE. (nasal **on** = **on** in *don't*, closed-pointed sound.)
(To be repeated many times.)

This sound being a nasal vowel sound, the student must practice successively, and in the same breath, the clear vowel sound and its nasal corresponding sound, as in the preceding nasal sounds, sixth, seventh, and tenth exercises.

(The nasal vowel **on** is the nasalized ô.)





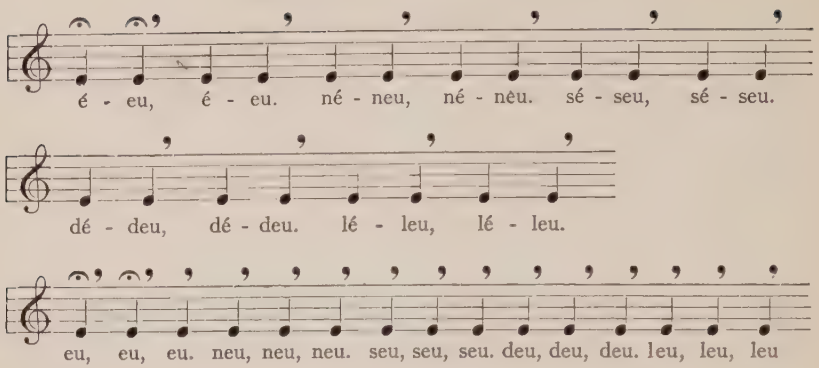
58. THIRTEENTH PRELIMINARY EXERCISE. (**ou** = **oo** in *food*, closed-pointed sound.)
(To be repeated many times.)



59. FOURTEENTH PRELIMINARY EXERCISE. (**eu** = ... closed-pointed sound.)
(To be repeated many times.)

The sound of French **eu** is the corresponding sound for **é** (acute accent); that is to say, it is pronounced with the tongue placed and shaped as for **é**, and the lips closed-pointed, the air passing through the upper teeth only. Great care should be taken to pronounce only ONE vowel sound for the two letters used to represent the sound in French. (The Germans represent this same sound with the single sign ö).

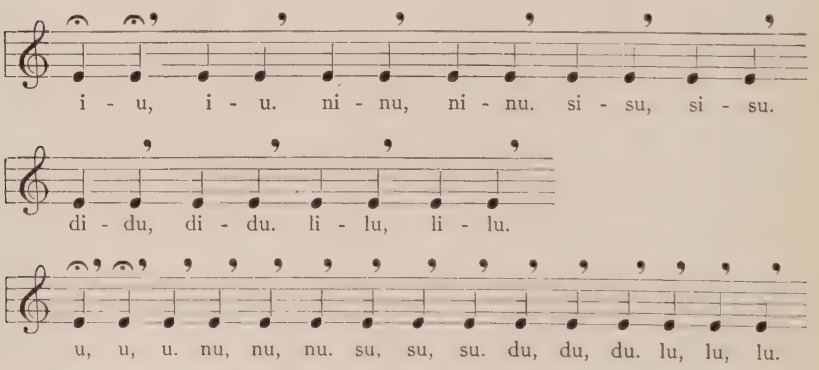
The student should begin the exercise with the vowel sounds of **é** and **eu** in succession in the same breath. But of course this exercise must not be tried before one is sure of mastering the sound of **é**, and great care must be taken to keep the tongue exactly in the same shape and position during the emission of the two sounds **é** and **eu.**



60. FIFTEENTH PRELIMINARY EXERCISE. (u = ... closed-pointed sound.)
(To be repeated many times.)

1. The sound of the French **u** (German **ü**) is the corresponding sound for **i** (**i** = **ea** in *neat*); that is to say, it is pronounced with the tongue placed and shaped as for pronouncing **i**, and the lips closed-pointed, the air passing through the upper teeth only. This is the sound which requires the lips to be most pointed, almost entirely in the position of whistling.

2. As the pronunciation of the letter **i** (**ea** in *neat*) requires great energy on the part of the tongue, it is obvious that a similar or even stronger energy is required to pronounce the French **u** (German **ü**), and one must be sure to keep the tongue exactly in the same shape and position as when pronouncing the sound of the letter **i** or that of the French **u,** the only difference being in pointing the lips very much for the latter.

The first part of this exercise, as well as the preceding one, will be on the two sounds in succession and in the same breath, then on the vowel sound **u** alone.

61. NOTA BENE. — The sound one utters when whistling is exactly the same as the French **u** (German **ü**), the only difference being that in whistling there is no vibration of the vocal cords; in other words, no voice. The sound uttered in whistling is merely the sound of the air passing through the outlet formed by the tongue and the lips; while in pronouncing the French **u** there is a voice produced by the vibration of the vocal cords. The tongue and the lips are exactly the same for both.

QUESTIONS

1. What is the corresponding vowel sound of closed-pointed **ô** (circumflex accent)?
2. What is the corresponding vowel sound of closed-pointed **on**?
3. What is the corresponding vowel sound of closed-pointed **eu**?
4. What is the corresponding vowel sound of closed-pointed **u**?
5. What is the difference between closed-pointed sounds and their corresponding vowel sounds?
6. Explain how to produce the correct sound of French **u** (German **ü**).

LESSON VII

CONSONANTS

62. A consonant is not a *sound* (by sound we mean any of the fifteen standard vowels sounds, or their shades), but simply an ARTICULATION which precedes (or follows) a vowel sound, and gives to the latter a sonorous and more or less explosive quality.

63. A consonant has no sound by itself alone, and when one tries to pronounce a consonant alone, one cannot help pronouncing more or less of a vowel sound with it. Examples: **chef** and **chèfe** would be pronounced alike. The **v** of German **"Gustav"** and the **"ve"** of French **"Gustave"** are pronounced alike. The **t** in the English *seaport* and the **te** of the French word **porte** are pronounced alike.

This proves clearly that a consonant pronounced alone at the end of a syllable always includes the sound of the French mute **e**. The only difference is in the number of syllables it gives a word, — a thing which is very important in singing (also in poetry), as the composer generally gives one more note when the consonant is followed by the mute **e**. We may also mention now that a pronounced consonant at the end of a

syllable or a word is of very short duration, while the consonant followed by a mute **e** MAY be of long duration.

64. Generally speaking, consonants in French are articulated (or pronounced) the same as in English.

There is no French consonantal articulation that cannot be found in the English language, although the two languages sometimes use different letters to represent the same articulation.

There are, however, in both languages some consonants which are pronounced a certain way in a certain combination, and another way in some other combination. Such peculiarities have to be studied and known in order to avoid the least hesitation.

PECULIARITIES OF SOME CONSONANTS IN FRENCH

C 65. The letter **c** is always articulated hard like **k** or soft like **s.**

First. The letter **c** is generally articulated hard (as in English words like *come, activity, claim, cracker,* etc.). Examples in French: **café** (ka-fé), **code** (ko-de), **culte** (kul-te), **comme** (ko-me), **sac** (sak), **activité** (ak-ti-vi-té), **clérical** (klé-ri-kal), **crocodile** (kro-ko-di-le), etc.

Second. The letter **c** followed by **e, i,** or **y** (in the same word, of course) is ALWAYS soft, and articulated like **s,** as in English words like *certain, city, cycle.* Examples in French: **céleste** (sé-les-te), **cité** (si-té), **cyclone** (si-klô-ne).

Third. When two **c's** (**cc**) are followed by **e, i** or **y,** the first **c** is hard, while the second one is soft. Examples in French: **accident** (ak-si-den), **accent** (ak-sen), **accessit** (ak-ses-sit), **succès** (suk-sè).

Fourth. When two **c's** (**cc**) are NOT followed by **e, i,** or **y,** they are articulated as ONE single hard **c.** Examples in French: **accablé** (a-ka-blé), **occupé** (o-ku-pé), **acclamé** (a-kla-mé).

(For CH, see rule of the same, paragraph 75.)

Ç 66. The letter **ç** (**c** with a cedilla) is ALWAYS SOFT, and therefore is articulated like an **s.**[1] Examples in French: **ça** (sa); **reçu** (re-su), **garçon** (gar-son).

G 67. The letter **g** is hard or soft, and follows the rules governing the letter **c.**

First. The letter **g** is generally articulated hard as in English words like *game, glad, bag, great,* etc. Examples in French: **galerie, bigame, église, grâce, malgré, grog, stigmate** (stig-ma-te), **zig-zag.**

[1] The cedilla, in old French books of the sixteenth century, was a small **s** printed first above, then later under the **c** to indicate that the **c** in such a word, although followed by **a, o,** or **u,** was to be pronounced soft, as an **s.** This is why the cedilla under **c** is used only before **a, o,** or **u.**

Second. The letter **g** followed by **e, i** or **y** is ALWAYS soft and articulated like the letter **s** in the English word *pleasure*. (A soft **g** in French is pronounced exactly the same as the French **j**.) Examples in French: **geste** (jes-te), **légère** (lé-jè-re), **Georges** (Jor-je), **gymnastique** (jym-nas-ti-que).

Third. When two **g's** (**gg**) are followed by **e, i** or **y,** the first **g** is hard, while the second one is soft. Examples in French: **suggérer** (sug-jé-ré), **suggestion** (sug-jes-tion).

Fourth. When two **g's** (**gg**) are NOT followed by **e, i,** or **y,** they are articulated as ONE single hard **g.** Examples in French: **aggravation** (a-gra-va-tion), **agglomérer** (a-glo-mé-ré).

Notice that in English as well as in French the rules governing the letters **c** and **g** are exactly the same, but that in English there are a great many exceptions, while THERE ARE NONE IN FRENCH.

J **68.** The letter **j** is always soft and pronounced exactly the same as soft **g** (as the letter **s** in the English word *pleasure*). Examples in French: **je, joli, jardin, jeu.**

NOTICE, **First.** That the soft **g** exists also in English: *gesture, germ, George.* **Second.** That the only difference between the English and the French soft **g** is that in English another consonant is heard with it, making it a kind of consonantal diphthong. If the words *gesture, germ,* etc., could be spelled with a **d** before the **g,** the words would be pronounced the same: *gesture,* or *dgesture; germ,* or *dgerm.* Therefore, if the word *germ,* for instance, is pronounced WITHOUT the articulation of a **d** before the soft **g,** it becomes the French word with its French soft **g: germe** (jerme).

H **69.** Generally speaking, **h** is entirely SILENT in French. Still there are two kinds of **h**'s: the mute **h** and the aspirated **h.**

First. The **mute h** is a letter without the least value, an orthographic superfluity generally, which the French language has kept from the Latin. The **mute h** is not only not pronounced, but it is treated as if it were not in the word; ELISIONS and "LIAISONS" are made over it.[1] Examples of elision and "liaison" over a mute H: **l'homme** for "le homme," which is pronounced "lo-me," and **les hommes,** which is pronounced "lè-zo-me," and could be represented: "les hommes."

[1] ELISION is the suppression of a final vowel letter before a word beginning with a vowel or with a mute **h**, contracting two words together while the "LIAISON," which is a French word, is the **linking together** of a final consonant — even if it be silent in the word to which it belongs — and the following word if the latter begins with a vowel or with a mute **h.** For complete rules on ELISION and "LIAISON" see paragraphs 108 to 113 inclusive.

Between two vowels, or after a consonant, the letter **h** is ALWAYS mute in French. The only office of an **h** between vowels is to separate the two vowels, which otherwise might be pronounced as one. Examples: **cohue** (ko-u), which, without the letter **h** to separate the vowels, would be pronounced "kou;" **trahison** (tra-i-son), which, without the letter **h** to separate the letters, would be pronounced "trè-son."

Examples of a mute **h** after a consonant: **théâtre** (té-â-tre), **théorie** (té-o-ri), **athée** (a-té), **rhume** (ru-me).

Second. The **aspirated h** is, generally speaking, not pronounced any more than the mute **h** in modern French; the only difference with the mute **h** is that elisions and "liaisons" are not made with the vowel following an aspirated **h.** Examples: **le héros** (le é-rô), **les héros** (lè é-rô).[1]

However, the letter **h** is aspirated, somewhat as in English, in a very few cases, as: **Aha! — je hais, tu hais, il hait,** and **la haine.** There is no doubt, though, that if the letter **h** is really aspirated in the preceding cases, it is to avoid, *first*, the hiatus "**â-â**" which would result if the **h** was not aspirated; *second*, to avoid a kind of possible confusion with **j'ai, tu es, il est.**

The letter **h** is generally aspirated only at the beginning of words, but there is no rule by which the student can recognize at sight when an **h** is mute or aspirated. Practice only will teach him. However, in order to facilitate the study of the two **h**'s, a list of words beginning with the mute **h** is given in the appendix of this method, paragraph 160, and a list of words with the aspirated **h**, paragraph 161.

QUESTIONS

1. What is the standard vowel sound that can be heard in a consonant pronounced alone, especially at the end of a word?

2. What is the equivalent of a hard **c** and when is the **c** hard (generally)?

3. What is the equivalent of a soft **c**, and when is **c** soft? What are the two rules governing double **c** (cc)?

4. What is the equivalent of **ç**, and in what combinations is **ç** found?

5. When is **g** hard (generally), and what are the two rules governing double **g** (gg)?

---

[1] Until the middle of the seventeenth century the aspirated **h** was pronounced in French as a guttural consonant, similar to the German aspirated **h**. Since then it has almost completely disappeared from the French language, although it may still be more or less lightly detected in some provinces of France, such as Lorraine and Brittany, and very strongly heard in the French part of Switzerland.

6. What is the difference between an English and a French soft **g**?
7. What is the difference between **j** and soft **g**, and in what English word is the equivalent articulation of both French **j** and soft **g** found?
8. Is **h** generally pronounced in French, and what are the two **h**'s in French?
9. What is the difference in French between mute **h** and aspirated **h**?

LESSON VIII

PECULIARITIES OF SOME CONSONANTS IN FRENCH

(*continued*)

Qu 70. The two letters **qu** are together the equivalent of the letter **k** (the **u** in this combination is generally silent). Examples in French: **que** (ke), **qui** (ki), **question** (kestion), **équilibre** (é-ki-li-bre), **quel** (kel).[1]

R 71. Although there are several ways of rolling the letter **r**, only one should be used in singing in French (as well as in Italian). It is the **r** rolled with the tip of the tongue.

The letter **r** is rolled in French about as much as in Italian. However, **r** is rolled more lightly in the middle of a word than at the beginning, and extremely lightly at the end. (Special exercise on rolling the letter **r** will be found, paragraph 159.)

S 72. The letter **s** is generally articulated the same as in the English word *sister*. Examples in French: **sel, solde, statue, estime, esprit, obstacle,** etc.

Still, the letter **s** is pronounced like **z** in two cases.

First. ONE **s** alone between two vowels in a word is pronounced like **z**. Examples in French: **rose** (ro-ze), **désir** (dé-zir), **misère** (mi-zè-re), **isolé** (i-zo-lé), **amuser** (a-mu-zé).[2]

Second. In the case of a "liaison;" that is to say, when a silent **s** at the end of a word is pronounced with the following word if the latter begins with a vowel or with a mute **h**, the **s** is articulated like **z**.

[1] EXCEPTIONS: The letter **u** in **qu** is sometimes pronounced in words taken from other languages. For lists of such words, see Appendix, paragraphs 162 and 163.

[2] EXCEPTIONS. When a single **s** is found between two vowels, due to the addition of a prefix, as "**vraisemblable,**" which is formed of "**vrai**" and "**semblable,**" the **s** keeps its regular articulation, as in the English word *sister*. For the complete list of such words, see Appendix, paragraph 164.

Examples: **vos amis** (vô-za-mi), **de grands artistes** (de gran-zar-tis-te), **héros illustres** (é-rô-zi-lus-tre), **ces hommes** (sè-zo-me).[1]

T 73. Generally speaking the letter **t** is articulated exactly the same as in the English words *steel*, *state*, *bat*, etc. Examples in French: **petite, net, étage, martyr, bastion, bestial, digestion.**

HOWEVER, when **ti** in a final syllable is not preceded by **s** or by **x,** but is followed by another vowel, **ti** is generally pronounced like **si.** Examples: **martial** (mar-sial), **partial** (par-sial), **impartiaux** (im-par-siô), **partiel** (par-siel), **essentiel** (es-sen-siel), **ambitieux** (am-bi-sieu), **nation** (nâ-sion), **action** (ak-sion), **révolution** (ré-vo-lu-sion), **vénitien** (vé-ni-sien), **Egyptien** (é-jyp-sien), **aristocratie** (a-ris-to-cra-si), **inertie** (i-ner-si), **minutie** (mi-nu-si), and their derivatives.[2]

(NOTICE that the letter **t** is pronounced like **s** in French words generally used in the English language, and that the English pronounce the letter **t** in such a case as the English **sh.**)

Remembering that **h** is entirely silent after a consonant in French (see paragraph 69), it is obvious that **th** in French is nothing more than a plain **t.** Examples: **théâtre** (té-â-tre), **théorie** (té-o-ri), **thermomètre** (ter-mo-mè-tre).

W 74. The letter **w** did not originally belong to the French language; it was introduced into French with foreign words, principally German and English words. Generally speaking **w** is pronounced in French like **v,** especially when it comes from the German. Examples: **Wagram** (va-gram), **Weber** (vé-ber), and also in some common nouns coming from the English, as **wagon** (va-gon).[3]

CH 75. The French articulation of **ch** is exactly the same as the English **sh** in English words like *shoe.* Examples in French: **chou, charité** (English equivalent: *shou*, *sharity*); **chocolat, machine,** etc.

It is VERY IMPORTANT TO NOTICE that the only difference between a French **ch** and an English **ch** is that the English make of

[1] There are a few words in which **s** after a consonant is pronounced like **z**, without any visible reason. Example: **Alsace** (al-za-ce), **balsamine** (bal-za-mi-ne), etc. For a complete list of such words, see Appendix, paragraph 165.

[2] EXCEPTIONS. The letter **t** in **ti** keeps its regular articulation, —

First. In adjectives and nouns ending with "TIER." Examples: **portier, fruitier, chantier, entier,** etc.

Second. In a few nouns, of which the principal ones are: **ortie, partie, sortie, garantie, dynastie, modestie, chrétien, maintient,** etc.

Third. In the termination "**tième**": "**quantième, centième,**" etc.

[3] However, among educated French people the **w** in English names, such as Washington, Wellington, Newton, etc., is pronounced the same as in English. This is also true of such words as **whist, tramway,** etc.

that articulation a sort of diphthong of consonants; they pronounce the French **ch,** but precede it by the articulation of a **t.** For instance, should the English word *chair* be spelled *tchair,* it would be pronounced exactly the same. If on the contrary the articulation of a **t** was taken away from such a word as *chair* (or "*tchair*"), it would become "*shair,*" which would be exactly the same as the French word **chair.** But it may also be noticed that in a number of cases the English pronounce **ch** exactly the same as the French **ch** (that is to say, as the English **sh**). Example: *machine,* which is pronounced "masheene."

ch is articulated like **k** just the same as it would be in English in pronouncing words taken from the Greek or Italian languages. Examples in French: **écho** (é-kô), **chaos** (ka-ô), **archéologie** (ar-ké-o-lo-gie), **archange** (ar-kan-ge), etc. For list of words in which **ch** is articulated like **k,** see Appendix, paragraph 166.[1]

(*i*)**LL** **76.** GENERAL RULE GOVERNING THE LIQUID **l** or **ll**'s.

First. The single **l,** and the double **l** (ll), in order to be liquid, have to be preceded by the letter **i** and another vowel. The letter **i** is not pronounced then, and the **l** or **ll**'s are pronounced like the letter **y** in English words like *yet.* Examples in French: **mouillé** (mou-yé), **bouillon** (bou-yon), **feuillage** (fe-ya-ge), **bataillon** (ba-ta-yon); **bail** (ba-y), **pareil** (pa-rè-y), **soleil** (so-lè-y), **oeil** (e-y), **sommeil** (so-mè-y), **cercueil** (cer-ke-y).

Second, "ill," which is only found in the middle of words, is also liquid if simply preceded by a consonant; in this case the **i** is pronounced. Examples: **fillette** (fi-yet), **famille** (fa-mi-ye), **Camille** (ca-mi-ye), **vermillon** (ver-mi-yon).

EXCEPTIONS. **First,** the double **l** (ll) is not liquid in the following words and their derivatives, but is pronounced as ONE ordinary **l: ville, village, tranquille, mille, million, codicille, distiller,** which are pronounced: vi-le, vi-la-ge, tranqui-le, mi-le, mi-lion, codici-le, disti-ler. **Second,** the **ll**'s are generally not liquid in family names. Examples: **Villiers** (vi-lié), **Gille** (gi-le), **Villars** (vi-lar), etc.

NOTICE that when **"ill"** begins a word, the letter **i** is neither preceded by a vowel nor by a consonant; therefore the **ll**'s are **not** liquid. Examples: **illustre** (i-lustre), **illusion** (i-lusion), **illumination** (i-lumination), etc.

Y **77.** The letter **y** is sometimes a vowel, and sometimes a semiconsonant.

[1] EXCEPTIONS. In the following words, **ch** keeps its regular soft articulation: **architecte, archevêque, chirurgien, chérubin;** and derivatives of these words follow the same rule.

First. The letter **y** is a vowel and is pronounced like the letter **i** between consonants not followed by **m** or **n**. Examples: **mystère** (mis-tère), **style** (sti-le), **type** (ti-pe), **lyre** (li-re), **martyr** (mar-tir), etc.

Second. When the letter **y** follows a vowel, it is a semiconsonant, and is pronounced like two **i**'s; the first one being pronounced with the first syllable, the second one with the second syllable. Examples: **crayon** (crai-ion), **moyen** (moi-ien), **pays** (pai-i), etc.[1]

Gn **78.** The sign **gn** represents in French a single articulation, not two which is neither **g** nor **n**, but which partakes of the two letters combined, and is a kind of nasal and liquid articulation exactly the same as the sign **ng** in English words like: *singer*, *singing*, *hiding*, etc. Examples in French: **signe, digne, mignon, seigneur, Charlemagne,** etc. The only difference between the English **ng** in *singer* and the French **gn** in **signe,** etc., is that the English pronounce the **ng** with the first syllable thus: "sing-er" while the French pronounce the **gn** with the second syllable, thus: "si-gne" (and do not pronounce the **r,** of course).

Therefore, if the English would pronounce the word *singer* thus: "si-nge" (omitting the **r,** of course), they would pronounce the French word **signe** perfectly.

IMPORTANT TO NOTICE. A very common fault committed by English-speaking people, and even by some French people, is to pronounce the articulation of **gn** as if there was an **i** after and before the real vowel which comes after. For instance, they would pronounce di-gni-e, mi-gni-on, sei-gni-eur. This must be carefully avoided, as it is a very great fault. (See additional explanations on French **gn** in Appendix, paragraph 171.)

All the other consonants: **b, d, f, k, l, m, n, p, v, x, z, ph** (f), are articulated exactly the same in French as in English.

QUESTIONS

1. What is the equivalent to **qu,** and is the letter **u** of **qu** to be pronounced?
2. What are the two cases when the letter **s** takes the articulation of a **z**?
3. What is the general rule about the letter **t** followed by **i** and some other vowel, and can you connect this rule with similar English formation?
4. What is the English equivalent to the French **ch**, and what is the real difference between the pronunciation of **ch** in English and **ch** in French?

---

[1] EXCEPTION. In proper names, the letter **y** preceded by the letter **a** keeps its regular vowel quality as a single i. Examples: **Bayard** (ba-iar), **La Fayette** (la fa-iet), **Cayenne** (ca-ienne), **Mayence** (ma-iance), etc.

5. What is the English equivalent to **w** in French, and when is **w** pronounced as in English?

6. What is the general rule about liquid **l** and **ll**'s and what is the English equivalent for them?

7. When is the letter **i** belonging to the liquid **ll**'s pronounced, and when is it not pronounced?

8. When is the letter **y** a vowel in French, and then what is its equivalent among the fifteen standard vowel sounds?

9. When is the letter **y** a semiconsonant in French, and then how is it pronounced?

10. In what English word is the equivalent articulation to the French **gn** to be found, and what are the letters representing the same in the English word?

LESSON IX

SINGLE AND REGULAR CONSONANTAL ARTICULATIONS[1]

This list is not given to be learned by heart, but that students may become acquainted with the articulations.

79. B, C, D, F, G, H, J, K, L, M, N, P, QU, R, S, T, V, W, X, Z.

Ç, CH, (*i*) LL, Y, PH (*f*), GN.[2]

Besides the above single and regular consonantal articulations, there are some combined consonantal articulations which are practically the same in the different languages.

REGULAR COMBINED CONSONANTAL ARTICULATIONS

80. The following regular combined consonantal articulations are pronounced together at the beginning of syllables.

This list and the one under paragraph 81 are not to be learned by heart, but are given so that students may become acquainted with the combined articulations.

BL, CL, FL, GL, PL. — BR, CR, DR, FR, GR, PR, TR, VR.

81. In the following group, consonants are combined ONLY AT THE BEGINNING OF WORDS, and are generally separated in the middle of words:

SC, SM, SN, SP, SPR, SQU, ST, STR, PS, PN.

[1] We use the above words, "single and regular consonantal articulations," and not simply " . . . consonants," because of the fact that **ch, (*i*) ll, ph, gn** are single articulations, but could not be called "single consonants."

[2] All these consonants are grammatically divided into four groups: LABIAL, DENTAL, PALATAL and GUTTURAL; a division entirely useless in these lessons.

Examples at the beginning of words: **spectacle, stabilité, strophe, scorie, smalah, squelette,** etc.

Examples in the middle of words: **escorté** (es-corté), **esprit** (es-pri), **estaminet** (es-taminet), **estragon** (es-tragon), etc.

QUALITY OF CONSONANTAL ARTICULATIONS

82. Consonantal articulations in English are explosive, and are made so by a muscular action of the tongue or lips while holding the breath. By doing so, the English add a short mute **e** after every consonant. This must be avoided in French.

There are two kinds of explosive consonants, or rather, two ways to make a consonant explosive:

First. There is the typical English explosive consonant, which is made muscularly while holding the breath. Example: "p'pa" for "papa." This is the very explosion which must be avoided in French, especially in singing, and which the English make more or less for all articulations of consonants.

Second. There is another kind of explosion, for, after all, every consonantal articulation is an explosion. But this explosion is made, NOT by a muscular ACTION of the lips or tongue while holding the breath, but by a PASSIVE RESISTANCE of the muscles against THE PRESSURE OF THE COLUMN OF AIR. The result is what is generally called "A CLEAR-CUT ATTACK," and it is what is so desirable in singing.

GOOD consonantal articulation in French is exactly what is required in good singing. (We insist on the word "GOOD" articulation, for, although the natural quality of consonantal articulations of the French is generally musical, such articulation needs a great deal of training to be really GOOD, especially in singing).

Consonantal articulations in French must be SOLIDLY TIED TO THE FOLLOWING VOWEL SOUND. That is to say, the articulation must be a PASSIVE RESISTANCE AGAINST THE VOWEL SOUND, just as passive a resistance as the stops on wind instruments. The passive muscular resistance must be of course ENERGY, but never contraction or cramping.

83. In the list of single and regular consonantal articulations (see paragraph 79), all possible French consonants and articulations of consonants are given; no others can be found in French, either at the beginning or at the end of a syllable. But of course several of those consonants represent the same articulations. For instance:

First. Soft **c** is articulated as **s**; and hard **c** as **k** (see paragraph 65).

Second. qu is articulated as **k** (see paragraph 70).

Third. **w** is articulated as **v** (see paragraph 74).

Fourth. **y** (semiconsonant) is articulated as liquid **l** or **ll**'s (see paragraph 76).

Fifth. **ph** is articulated as **f**.

This clearly shows that, as a matter of fact, the real number of consonantal articulations in French is much smaller than it would seem.

84. All the French single and regular consonantal articulations can be classified in the three groups, which would be:

First. Articulations made entirely inside of the mouth, without the least action of the lips. They are: **d, g, j, k, l, n, r, s, t,** (*i*) **ll, z, ch, gn.**[1]

All consonantal articulations should be studied before a mirror. At first, the lips should be very slightly open (this being done only to prevent the English habit of cramping the lips together). Then the articulation should be made without the least action of the lips, by the mere pressure of the breath, or column of air, on the obstacle or passive resistance made INSIDE OF THE MOUTH for the consonantal articulations. Then the obstacle should be removed softly, WITHOUT THE LEAST JERK. (If the student is very observant, he will see that his national habit is to open a consonant with a jerk, which makes the vowel REBOUND.)

Second. Articulations made PARTLY with the lips. These are **f** and **v**, which should be made practically the same as in English, but NOT allowing the lower lip to turn in, in the least, as is always done by the English-speaking people. For the French articulation of **f** and **v**, the lower lip must remain entirely passive, and should be simply brought, in its most natural manner, to touch the upper teeth.

Third. Articulations made entirely with the lips. These are **b**, **m**, and **p**, which are the most explosive consonants in English. Therefore great care should be taken, watching oneself in a mirror, that the lips join very lightly, and that the air pressing against the lips be heard before and during the soft and rather slow opening of them.

Of course these consonantal articulations must be studied with a very competent teacher.

QUESTIONS

1. Do the following consonants represent single or combined (double) articulations: **ch,** (*i*)**ll, ph, gn**?

2. Do the following consonants represent single or combined articulations: **bl, vr, pl, cr, gl**?

3. Are **sp, squ, sc, st** combined consonants or NOT in the following words? **spectral, square, esprit, esquif, scandale, stimulant, historien.** Explain your answer.

---

[1] The letter **h** is omitted here, on account of its being so seldom used.

4. What is the quality of consonantal articulations in English and how is the same obtained?

5. What is the quality of consonantal articulations in French, and how is the same obtained?

6. How many consonants are ENTIRELY made (or articulated) with the lips? What are they, and what is the difference in the articulation of the same in English and in French?

7. How many consonants are partly made (or articulated) with the lips? What are they, and what is the difference in the articulation of the same in English and in French?

8. How are all the other consonants articulated in French, and what is the action of the lips in articulating them?

LESSON X

DIVISION OF SYLLABLES

85. Every syllable in French is supposed and expected to begin (phonetically, at least) with a consonant and to end with a vowel sound. Examples: **vérité** (vé-ri-té), **légère** (lé-gè-re), **méchante** (mé-chan-te). This is the most important principle of the æsthetics governing the musical art, especially and above all, SINGING. A real musical sound must be given with a clear-cut attack, without a jerk (this is the French consonant), and must end "en pointe," as the French call it.

GRAMMATICALLY there are many exceptions to this rule in French, but PHONETICALLY there are very few.

86. When a word begins with a vowel, that vowel is pronounced ALONE, thus restoring the rule of division for the remaining syllables of the word. Examples: **opéra** (o-pé-ra), **universel** (u-ni-ver-sel), **inutile** (i-nu-ti-le).

87. The rule of elision and of "liaison" (see paragraphs 108 to 113 inclusive) is another manner of PHONETICALLY restoring the same rule on divisions of syllables. Although in the following phrase, **"les amis intimes,"** two out of the three words forming it begin with vowels, a thing which is against the general French rule just described, the rule of "liaison" has made it absolutely correct by restoring the phonetic division of syllables: (lè-za-mi-zin-ti-me); every syllable now begins PHONETICALLY with a consonant and ends with a vowel sound.

88. DOUBLED CONSONANTS. A doubled consonant in French is found only in the middle of words, never at the beginning or at the end.

A doubled consonant in French is governed by two rules. **First,** GRAMMATICALLY the two consonants are divided, one belonging to the first syllable, the second belonging to the second syllable. **Second,** PHONETICALLY both consonants belong to the last syllable and are PRONOUNCED AS ONE. (In other words, the first of the two consonants is silent, and the second one only is pronounced.) This is again a way of PHONETICALLY restoring the rule on the division of syllables. Examples: **accord** (a-cor), **apprendre** (a-pren-dre), **commande** (co-man-de), **flatté** (fla-té), etc.

NOTICE that double **c** (cc) and double **g** (gg) followed by **e, i,** or **y,** do not come under this rule, since they are no longer the same consonant repeated, as **cc** followed by **e**, **i**, or **y**, is the equivalent to **ks,** and **gg** is the equivalent to **gj.** Examples: **succession** (suk-session), **suggérer** (sug-jérer). (See paragraphs 65–67.)

89. EXCEPTIONS. There are a few words in which a doubled consonant is sounded double. Examples: **syllabe** (syl-labe), **illogique** (il-logique), **villa** (vil-la). In the recitation of French poetry, both the doubled consonants are often pronounced by persons who would not pronounce them in ordinary prose. Such double articulation must be avoided almost altogether in singing.[1]

90. In the middle of a word a syllable begins GRAMMATICALLY with a single consonant or with regular combined consonants (see paragraphs 79–80). If other consonants are found before the single consonant or the combined consonants, they belong grammatically to the preceding syllable. Examples: **vertu** (ver-tu), **esprit** (es-prit), **argent** (ar-gent). Still, the **phonetic** rule stating that every syllable is supposed to begin with a consonant and to end with a vowel sound is SO STRONG that again the French apply it by making an effort, especially in singing, to pronounce such groups of consonants as if they were combined, thus: "vè-rtu, è-sprit, a-rgent." (This rule of pronunciation is applied to GOOD SINGING of all languages).

VALUE OF SYLLABLES

91. Contrary to the usage of the English language, all syllables in French have THE SAME VALUE. There is no accent, stress, or accentuation on any special syllable. All syllables in French are REGULAR, EVEN, and SMOOTH, but the last SONOROUS syllable

[1] In the future and conditional of the verb **"mourir,"** and of verbs ending in the infinitive with **"courir"** and **"quérir,"** the two **r**'s are pronounced: **"je mourrai, tu mourrais, nous concourrons,"** etc.

of each word is of LONGER DURATION than the other syllables. This is called the TONIC ACCENT.[1]

92. SONOROUS SYLLABLES. All syllables are sonorous in French except those that are MUTE SYLLABLES, and the tonic accent must never fall on a mute syllable.

93. MUTE SYLLABLE. A mute syllable is a syllable made of any single or combined consonants followed by a mute **e**. A mute syllable is NOT necessarily silent; it is indeed generally plainly pronounced, but sometimes entirely silent (see paragraph 108); that is why the name MUTE has been given to the letter, and to the syllables made with it.

A mute syllable can be at the beginning, in the middle, or at the end of a word. EXAMPLES OF MUTE SYLLABLES: **ve**nir, sa**ge**-ment, li**bre,** â**me.** EXAMPLES OF TONIC ACCENT: ve**nir,** sage**ment, libre, âme,** ja**mais,** misé**ra**ble.

The preceding examples demonstrate clearly that if a word ends with what is called the MUTE SYLLABLE, the last sonorous syllable of the word is the syllable before the mute syllable, and that last sonorous syllable has the tonic accent.

The musical composer should be very careful never to give an accented or full note to a MUTE SYLLABLE, because by doing so he would destroy the most important and most beautiful principle of harmony of the French language. The note preceding the one given for a mute syllable must of course be on a sonorous syllable, and that note should always be louder and of larger duration than the following one, which is a mute syllable. (We regret to say that mistakes are made on this subject by a great many composers, and in such cases the singer is of course very excusable for singing what he sees written; but he should always carry in mind the above rule.) In singing a mute syllable, one should never emphasize it, but should tie it to the preceding sound (this is the principle of the "legato"), and should sing it soft, as if it were the echo, or continuation of the preceding sound.[2]

[1] The word "accent" is generally used in English to express a STRESS but also to describe certain signs used on some letters in French words, such as "acute accent" (´), "grave accent" (`), and "circumflex accent" (^), indicating the special pronunciation of the vowel. Great care should be taken not to confound the two meanings, when using the word.

[2] This is what the great French writer Voltaire wrote about our mute **e**: "The great harmony of our prose and poetry absolutely depends on the mute **e**: **Empire, couronne, diadème, flamme, tendresse, victoire**; all these fortunate terminations leave on the ear a sound which lasts even after the word has been pronounced, just the same as a clavichord which still resounds after the fingers have struck the key."

In the case of elocution, or for the sake of color of speech, the tonic accent is sometimes placed on another syllable than the last sonorous one, but in singing the value of the musical note is the only thing to go by. This is why we do not insist any more on that question.

QUESTIONS

1. What is the general rule of division of syllables in French?
2. What is the rule of division of syllables in French when a word begins with a vowel, and what is the object of the rule?
3. What is the object of elisions and "liaisons" in French?
4. What are the two rules governing doubled consonants?
5. How does a syllable begin in the middle of words? and if it is preceded by another consonant, to which syllable does such extra consonant belong? and when this happens, how is it pronounced? What is the general rule in such cases in the singing of all languages?
6. What is the rule governing the value of syllables in French, and have the French any stress on certain syllables?
7. What is a sonorous syllable in French?
8. How do you recognize a mute syllable in French, and is, generally speaking, a mute syllable pronounced or silent?

QUESTIONS REVIEWED

At this point the student must review all the questions of past lessons and be ready to answer them.

LESSON XI

94. The student is now supposed to know perfectly the fifteen standard vowel SIGNS representing the fifteen standard vowel SOUNDS (see paragraph 29). The serious student will agree that there is no difficulty in learning those sounds, and the signs representing them.

If now we look at the spelling of French words in general, we must acknowledge that there is a real difficulty in recognizing the standard vowel sounds when their **graphic** representation is different from the standard signs already learned. If the sound of **è**, for instance, were always and only represented with the standard sign **è**, and so on for the fourteen other vowel sounds, one would meet with no difficulty at all. Unfortunately it is not so, for there are several ways of graphically representing almost every vowel sound.

First. There are groups of vowel letters which represent certain standard vowel sounds; for instance, the group **ai** in the French word **maire**, which is pronounced as if it were the single standard sign **è** (mè-re); while the same group of letters **ai** in the French word **aimé** is pronounced as if it were the single standard sign **é** (é-mé).

Second. There are some of the single standard vowel SIGNS which may represent different sounds: mute **e**, for instance, which, when pronounced naturally, is equivalent to the sound of **u** in the English word *fuss*, which is pronounced like **è** in the French word **les** (lè).

Third. Finally, there are the silent vowel letters, which are not to be pronounced at all.[1]

The three above-mentioned difficulties will be studied in three lessons, and we hope that through our method of classification we shall succeed in making them plain and simple in the mind of the students.

COMBINED VOWELS[2]

95. It is very important to know that in French there are five groupings of vowels, or combined vowels. Each combined group always represents ONE of the single and pure STANDARD VOWEL SOUNDS. They are: **ou, eu, ai, ei, au.**[3]

[1] This is what made a pupil of ours insist upon telling us that French was so difficult *to pronounce*, "Think of it," she said, "there are so many silent letters in French!" thus making the common mistake of charging the *pronunciation proper* with a difficulty which really belongs to the recognition of the graphic representation of sound. It seems almost incredible that a reasonable person should call "difficult to pronounce" something that is NOT PRONOUNCED AT ALL.

[2] The word **combined**, used as it is here, is not approved by some phoneticians, but none better having been found so far, we use it, and warn the student to assure himself of the exact meaning that is given to the word "**combined**" when he finds it in other phonetic works.

[3] Originally such groups of vowels were called diphthongs, because the two vowels forming each group were sounded in succession. Some people continue wrongly to call them diphthongs now, although in modern French each one of such groups of vowels is given **one single** sound. However, people from the south of France have, up to the present time, kept a slight diphthongal quality in pronouncing them; by so doing, together with several other peculiarities, they betray their origin. In other parts of France, and especially in Paris, the SINGLE sound only is heard in the pronunciation of the combined vowels **ou, eu, ai, ei, au**, and the student must be very particular to pronounce as educated Parisians do. (See lesson on diphthong, paragraphs 100 to 104 inclusive.)

STANDARD VOWEL SOUNDS REPRESENTED BY COMBINED VOWELS

96. First. **ou** and **eu** being among the standard signs to represent standard vowel sounds, represent themselves.

Second. **ai** and **ei** are two different ways of representing the same standard vowel sounds, which are **é** and **è**. Examples: **aimons** (é-mons), **laine** (lè-ne), **peigné** (pé-gné), **Seine** (sè-ne). For complete rule see paragraphs 126 and 127.

Third. **au** always represents the sound of one or the other of the two **o**'s; that is to say, **ô** or **o**. Examples: **aubade** (ô-bade), **aurore** (o-rore). For complete rule, see paragraphs 137 and 138.

97. CONCLUSION. When looking at a French word, the student must always notice at a glance if one of the groups of the combined vowels **ou, eu, ai, ei, au** is included in a syllable of the word; for when one of them is found in a syllable, we may be almost sure that such group of combined vowels represents the only, or the principal, vowel **sound** of the syllable.

98. VERY IMPORTANT. The letter **i** which belongs to the liquid **l** or **ll**'s is a part of the **l**'s, and being **silent** when preceded by another vowel, **is never combined** with **a** or **e** which may precede. Examples: **émaillé** (éma-yé), **caillou** (ca-you), **merveille** (mervè-ye), **bouteille** (boutè-ye).

THE DIÆRESIS

99. The DIÆRESIS (in French "tréma," like the German "umlaut") is a sign made of two dots (¨), which in French is placed over a vowel, in a group of two or more vowels, to show that such a vowel **is not** to be connected with the preceding one, or with the following one, although the diæresis is almost always placed on the last vowel; that it has nothing to do with it; and that, if such a vowel is to be pronounced at all, it must be pronounced alone, entirely DISCONNECTED from the one before, or following one, and NOT COMBINED WITH IT in the word.

Therefore, when a diæresis is found on one of the letters forming a group of combined vowels, it destroys the combination and shows that each one of the two vowels must be pronounced as if it were isolated, and according to the rules governing it individually.

COMPARATIVE EXAMPLES

Combined Vowels	*Diæresis Separated Vowels*
maine (mè-ne).	**naïve** (na-ï-ve).
mais (mè).	**maïs** (ma-is).
balai (balè).	**Thébaïde** (théba-ï-de).
air (èr).	**haïr** (ha-ir).
saule (sô-le).	**Saül** (sa-ul).

Remembering the five groups of combined vowels as representing each one a single sound, it is evident that if other vowels are found in the same syllable, whether with combined vowels or others, they must be pronounced separately, according to the rules governing them individually. Examples: **je jouai** (je jou-é), **il louait** (il lou-è), **préalable** (pré-a-lable).

QUESTIONS

1. How many groups of combined vowels are there?
2. What are the groups of the combined vowels?
3. Does each one of the groups of combined vowels **ou** and **eu** always represent the same sound, and what does it represent?
4. Does each one of the groups of combined vowels **ai, ei, au** represent different sounds, and what sounds do they represent? (Try to keep to the order given in the lesson).
5. What is the first thing to notice in looking at a syllable in French?
6. Are **ai** and **ei** combined when followed by liquid l or ll's? Explain your answer.
7. What is a diæresis?
8. What is the object of a diæresis on one of the letters of a combined vowel group, and how are such letters pronounced then?

LESSON XII

DIPHTHONGS

100. A diphthong is the bringing together of **two** vowel **sounds** which are both pronounced **almost simultaneously in a single emission of voice,** producing a double sound in the same syllable.

So many mistakes have been made, so many misunderstandings have arisen about the meaning of the word **diphthong,** that we deem it necessary to give here a few words of explanation.

The word "diphthong" is a Greek word meaning **two sounds,** and does not in the least refer to the number of letters used to represent a sound. To be sure, originally, in the Greek language, a diphthong used to be both **two sounds** and **two letters,** but in the evolution of sounds in languages, certain groups of vowel letters formerly pronounced as two sounds (a diphthong) are now pronounced as **one** sound (see "combined vowels," paragraphs 95, 96); such cases CANNOT BE CALLED DIPHTHONGS. The number of letters representing *a sound* has nothing to do with a diphthong if the sound represented is a pure and **single sound,** at least in modern French. For instance, the French combination **eau** is **not** a diphthong, for such combination represents **one** single sound, which could be written **ô** instead of **eau** without a particle of difference in the pronunciation. From what precedes, it is perfectly plain that a certain combination of letters may be a diphthong in one language and ONE PURE SINGLE SOUND in another language. Examples: **ei** is a SINGLE and pure vowel SOUND in the French word **plein** (plin), while the same combination of letters, **ei**, is a diphthong in the German word "mein" (ma-yn), just as well as **ie** is not a diphthong in the German name "Wien" (vi-n^{e}).[1]

CONCLUSION. A regular diphthong is represented by a group of vowel letters, but a group of vowel letters does not necessarily represent a diphthong (see "combined vowels," paragraphs 95, 96).

101. There are diphthongs in all languages. Examples in French: **lui, viande, dieu.** Examples in English: *boy, out.*

NOTICE. The English language has not only the WRITTEN diphthong, as *boy*, but also an UNWRITTEN diphthong, which is TYPICAL of the English quality of sounds. Every vowel sound in English, supposed to be SINGLE and pure, is more or less a diphthong. Example: "**i**" (a^{ee}). We call this the **typical English diphthong.**

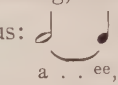
DIFFERENCES BETWEEN FRENCH DIPHTHONGS AND THE TYPICAL ENGLISH DIPHTHONGS

102. There are two great differences between a French diphthong and the typical English diphthong.

First difference. — A French diphthong is always graphically represented by **two** or more vowel letters. Examples: **nuit, lié, pioche.**

[1] For references, see Larousse's and Littré's dictionaries, Abbé Rousselot's "Précis de Prononciation française," Ragon's "Grammaire française," Raguet and Laporte's "Cours supérieur de Grammaire française," and Larive and Fleury's "Grammaire française."

The **typical** English diphthong is graphically represented by **one** single vowel letter. Examples: "**i**" (a^{ee}), "no" (na^{o}, or no^{ou}).

Second difference. — In all diphthongs, French, English, etc., a greater value in duration is given one of the two sounds which form the diphthong. **This value in the duration is the very characteristic of a diphthong.** The two vowel sounds must be clear and distinct, but one of the two must be much longer in duration and more sonorous than the other. The English place stress, or FULL VALUE OF DURATION, on the first sound forming the diphthong, so that "**i**" (a^{ee}), for instance, could be musically represented thus: 

, while the French place the full value of duration on the **second** vowel sound, which could be musically represented thus:

Therefore, the first sound of a French diphthong must be given **very rapidly,** with the consonantal articulation, not taking all together more time than for a consonant alone, or that of a grace note in music; while the second sound, having the full value, occupies the whole duration of the note.

The sound of the different vowel letters used to represent a diphthong is always the same as if they were pronounced in simple and ordinary syllables and according to the rules governing them individually. Examples: In the diphthong found in the French word **viande** the sounds to be heard are **i** and the nasal **an;** in the diphthong **nuit** the sounds to be heard are **u** and **i.**

103. Generally speaking there are many diphthongs in French. In fact, any two of the regular standard vowel sounds can be found coupled together and pronounced in one single emission of voice, making of them a diphthong. Still, there are only three real diphthongs in French; that is to say, coupled standard vowel sounds which are *always* diphthongs. They are: **oi, ui, ieu.** Examples: **moi** (pronounce "moua," and see paragraph 134), **bruit** (brui), **lieu,** etc.

A good composer should never separate the two sounds forming each one of these three diphthongs, or give two notes for each of them. They should always belong to the same note.

104. As previously remarked, all vowel sounds when coupled together can form a diphthong, but in any musical composition the student must follow the composer's idea; therefore, we deem it unnecessary to insist on this point. However, for the benefit of those who desire to know for themselves, we give the following explanations:

Other coupled standard vowel sounds than **oi, ui, ieu** are generally pronounced as diphthongs when **preceded by a single consonantal articulation.** Examples: **ia** in **diamant; ié** in **pitié; iè** in **fièvre; iau** in **miauler** (miô-ler); **io** in **pioche; ouè** in **fouet** (fouè); **oui** in **fouine; ian** in **viande; iin** in **chien** (chiin); **ion** in **lion; oin** in **loin; ouan** in **chouan; uin** in **juin,** etc.

Examples of the same coupled standard vowel sounds preceded by combined consonantal articulations, and pronounced as two different syllables. NO DIPHTHONG: **ia** in **il cria** (il cri-a); **ié** in **publié** (publi-é); **iè** in **il priait** (il pri-è); **iô** in **trio** (tri-ô); **io** in **brioche** (bri-oche); **ion** in **histrion** (histri-on); **ian** in **pliant** (pli-ant), etc.

THE HIATUS

105. The HIATUS is a word taken from the Latin language ("hiare," *gaping* or *yawning*), used in modern languages to describe the emission of two or more vowel sounds in succession forming different syllables, without the help of consonantal articulations to separate them.

The hiatus may occur in the middle of a word, or in the joining of two words together when a word ends with a vowel sound and the following word begins with a vowel sound. EXAMPLES OF HIATUS IN THE MIDDLE OF WORDS: **Chanaan** (Kana-an), **maléable** (malé-able). EXAMPLE OF HIATUS IN THE JOINING OF WORDS TOGETHER: **Il parla à Alice.**

106. There are two kinds of hiatus.

First. When the hiatus is made of different kinds of vowel sounds. Examples: **réalité** (ré-alité); **propriétaire** (propri-étaire); **Marie a été sage; Il y a un livre sur la table.** This kind of hiatus is very frequent in French, and very common in some other languages, especially in Italian.

Second. When the hiatus is made of the repetition of the same vowel sound. Examples: **Il alla à Athènes; Il a créé et trouvé cela.** This hiatus is the worst one, and is avoided in all languages, especially in French.

The French have a profound dislike for any kind of hiatus, which is the greatest obstacle to the application of the fundamental rule on the division of syllables (see paragraph 85). If they tolerate the hiatus made of different vowel sounds, they absolutely condemn the hiatus made of the same vowel sound, especially in poetry. Many of the grammatical difficulties of the French language are caused by the effort the French make to avoid an hiatus.

The hiatus is UNMUSICAL in this way, that the best sounds in singing are obtained by the correct combination of consonantal articulations and vowel sounds. Besides, the hiatus, especially the one made of the repetition of the same vowel sound, gives the impression of stammering: **il alla à Athènes.**

107. The difference between a DIPHTHONG and an HIATUS is that: **First,** the diphthong is TWO VOWEL SOUNDS in succession but produced in the same emission of voice, IN THE SAME SYLLABLE; while each vowel sound of an hiatus forms a syllable by itself. **Second,** the first sound of a diphthong has a very short duration, all the value of duration being given the second sound; while every vowel sound of an hiatus has a duration of equal value.

QUESTIONS

1. What is a diphthong?
2. How is a diphthong generally represented?
3. What is a typical English diphthong?
4. What is the FIRST great difference between a French and an English diphthong?
5. What is the SECOND great difference between a French and an English diphthong?
6. How many REAL French diphthongs are there, and what are they?
7. Can other coupled vowel sounds be made diphthongs, and in what case?
8. What is an hiatus?
9. What is the difference between a diphthong and an hiatus?

LESSON XIII

ELISION

108. Generally speaking, ELISION signifies the contraction of two syllables INTO ONE by cutting off a vowel at the end of a word before a word beginning with a vowel. Examples: **l'arbre** for "le arbre," **l'enfant** for "le enfant." The letter elided and replaced by an apostrophe is generally, in French, the mute **e**. (The vowel **a** is elided only in the word **la** before a vowel: **l'ardoise** for "la ardoise;" and the vowel **i** is elided only in the word **si** (*if*), and only before the two words **il** and **ils**: **s'il parle** for "si il parle.")

There are two kinds of elision.

First. THE WRITTEN ELISION, when the elided vowel is replaced by an apostrophe ('), as has been seen in the last examples.

Second. THE PHONETICAL ELISION, when the mute **e** of a mute syllable at the end of a word is phonetically elided with the following word and when the spelling remains unchanged. Examples: **petite amie** (peti-tamie); **aimable enfant** (aima-blenfant).[1]

THE LIAISON

109. The difference between an ELISION and a "LIAISON" is that elision is the cutting off of a vowel letter and sound from a word, while the "LIAISON" is the ADDING of a sound in order to **unite** two words together in pronunciation: one ending with a consonant, the other beginning with a vowel or a mute **h.** (The "liaison" is always phonetic, never written.)

GENERAL RULE. The "liaison" is made only between words combined in the same phrase (almost never over a punctuation mark: colon, comma, etc.), and with any final consonant pronounced or silent in the word to which it belongs. (Henceforth the "liaison" will be indicated in the following examples with a curved line thus: ‿).

The "liaison" is generally made:

First. With the plural **s, x,** and **z,** which are all pronounced as **z.** Examples: **les petits‿enfants; deux‿amis; des nez‿aquilins.**

Notice that the letters **s, x,** and **z** in these examples are silent (unpronounced) in the words to which they belong, and that therefore they would not be pronounced if the following words did not begin with vowels.

Second. With mute syllables at the end of words, forming then a phonetic elision also. Examples: **roch*e*‿immense; grand*e*‿arcade; le fromag*e*‿est bon.**

Third. With any pronounced final consonants. Examples:

Chef‿habile; sac‿à papier; partir‿à temps.

Fourth. With any otherwise silent final consonants (provided such consonants are not at the end of nouns in the singular form, in which case the "liaison" is generally omitted.) Examples: **Ils tiennent‿à cela; C'est‿aux‿Italiens; cet‿or‿est‿assez brillant.**

110. THE "LIAISON" IS NOT MADE with silent final consonants of nouns in the singular form. Examples:

[1] The phonetical elision is also often made with a mute syllable in the middle of a word when the consonants brought together by such an elision can be **easily** and **softly** articulated. Examples: **bulletin** (bul-tin), **boulevard** (boul-var). A long practicing of the pronunciation of French words will teach the student when this last elision is to be made.

Proper names:

Diderot | était français	(no liaison)
Napoléon | est né en Corse	" "

Common nouns:

Le coup | est parti	" "
J'ai faim | et soif	" "
Ce nom | est joli	" "
le toit | est brûlé	" "
sa voix | est belle	" "
la nuit | est noire	" "
le matin | est lumineux	" "

111. A silent final consonant of common nouns in the singular form is used, however, for the "liaison" when the nouns are in **proverbs, sayings,** or in **ready-made phrases.**

COMPARATIVE EXAMPLES:

Free-wording phrases, no "liaison"	Ready-made phrases, "liaison"
Il travaille la nuit | et le jour, avec la même ardeur.	Je pense à cela nuit et jour.
Le pot | est sur le feu.	Elle a cassé le pot au lait.
Le mot | est bien trouvé.	Il répète mot à mot ce que je dis.
Son pas | est incertain.	Nous avancions pas à pas.
Le fond | est atteint.	Visitez la maison de fond en comble.
Il a atteint le but | à temps.	Il m'annonça cela de but en blanc.
Son dos | est tout blanc.	Ils étaient placés dos à dos.[1]

NOTICE that occasionally, IN SINGING, a silent final consonant of a noun in the singular form may be used for the "liaison" if it promotes a good tone; but such a thing is seldom allowed.

112. When the silent final consonant of a word in the singular form is preceded by the letter **r**, the "liaison" is made with the letter **r**, while the real last consonant remains completely silent.

Examples: **le ver*t* et le rouge; d'accor*d* avec lui; le sor*t* en est jeté; cette mor*t* est belle; ce ver*s* est sonore; le remor*ds* est obsédant; il dor*t* en paix; ils luttaient cor*ps* à corps.**

NOTICE that when **r** at the end of a word is followed by the plural

[1] The silent final consonants of nouns in the singular form is used for the "liaison" in ready-made phrases because a ready-made phrase is considered the same as a compound word, and in compound words such consonants are generally pronounced.

s, the **r** is pronounced, but the "liaison" is made with the **s**. Examples: **des retard*s* imprévus; des vers *h*armonieux; des remord*s* affreux.** (In words like **"remords"** which have an **s** in the singular as well as in the plural, the "liaison" is made with the **r** in the singular, and with the **s** in the plural.)

The "liaison" of the consonant **d**, when it occurs, is always pronounced as if it were a **t**. Examples: **quand il parle** (quan-til parle); **il répond à mes questions** (répon-tà mes . . .).

113. EXCEPTIONS: **First.** The letter **t** of the word **et** (*and*) is **never** sounded and never used for a "liaison." Example: **il partait et | arrivait à l'heure. Second.** No "liaison" is ever made with the words **onze** (*eleven*) and **oui** (*yes*). Examples: **les | onze livres, mais | oui certainement.**

QUESTIONS

1. What is the difference between an ELISION and a "LIAISON"?
2. What is the GENERAL RULE governing "LIAISONS" in French?
3. What is the rule for the "liaison" governing the plural **s, x,** and **z**?
4. Is a "liaison" ever made over a punctuation mark?
5. What is the rule governing a mute syllable at the end of a word if the following word begins with a vowel or a mute **h**?
6. When is a "liaison" GENERALLY OMITTED, and what is the exception to this rule?
7. What is the general rule for the "liaison" governing a silent final consonant preceded by the letter **r**?
8. What is the rule governing the "liaison" of the letter **d** when it occurs?
9. What is the rule for the "liaison" governing the letter **t** in the word "et" (*and*)?

LESSON XIV

SILENT LETTERS

SILENT VOWELS.

114. TEN out of the fifteen standard signs representing the fifteen standard vowel sounds are **always pronounced** in French (according to the rules governing them). They are: **â, é, è, ô, ou, eu, an, in, on, un.** The five others, which are the original Latin vowels: **a, e, i, o, u,** are sometimes **silent.** It is very important to be able to recognize at a glance when such cases are found.

115. **First.** The letter **a** before the nasal standard vowel sound **in** is **silent.** Examples: s*a*int (sint), b*a*in (bin), v*a*incu (vincu), m*a*in (min).[1]

116. **Second.** The letter **e** (mute **e**) before or after a standard vowel sound **is silent.** (This letter is so placed because of etymology or because the word is feminine or indicates a certain verb termination, etc.) Examples: **dévou*e*ment, remerci*e*ment, joli*e*, aim*é*e, inerti*e*, il étudi*e*, il continu*e*, ils parlai*e*nt.**

In the following words the mute **e** is used after the letter **g** only for the purpose of softening the pronunciation of the **g,** which otherwise would be hard: **g*e*olier, il neig*e*a, partag*e*ons, ils mang*e*aient.**

117. **Third.** The letter **i** is **silent** only with the liquid **l** or **ll** preceded by another vowel. Examples: **bata*i*lle** (batâ-ye), **boute*i*lle** (butè-ye), **gargou*i*lle** (gargou-ye), **trava*i*l** (trava-y), **pare*i*l** (parè-y).

118. **Fourth.** The letter **o** is **silent** before **eu** (**oeu**). Examples: **b*o*eufs** (beu), **n*o*eud** (neu), **v*o*eu** (veu), ***o*eufs** (eu), ***o*euvé** (euvé).[2]

119. **Fifth.** The letter **u** is **silent** after the letter **q,** as has been seen in paragraph 70, and also after the letter **g** when followed by the letters **e** or **i.** In such a case the **u** is there only for the purpose of hardening the pronunciation of the **g,** which otherwise would be soft. Examples: **g*u*éri, fig*u*e, g*u*ère, fatig*u*e, g*u*ide.**[3]

SILENT CONSONANTS.

120. GENERALLY SPEAKING, ALL CONSONANTS AT THE END OF WORDS ARE SILENT, WHILE ALL CONSONANTS IN THE MIDDLE OF WORDS ARE PRONOUNCED. The general rule governing consonants at the end of words, however, has a multitude of exceptions too numerous to be given in full in these lessons, our purpose being to furnish only GENERAL RULES and the PRINCIPAL EXCEPTIONS.

121. CONSONANTS AT THE END OF WORDS ARE SILENT. Examples: **plom*b*, taba*c*, accro*c*, ni*d*, gran*d*, lon*g*, cou*p*, dra*p*, tro*p*, tapi*s*, succè*s*, gouvernemen*t*, délі*t*, présiden*t*, pai*x*, pri*x*, dou*x*, mieu*x*, ne*z*, asse*z*, vou*s*, elle cou*d*, il ren*d*, je ven*ds*, je fini*s*, tu parle*s*, qu'il parlâ*t*, ils chante*nt*.**

[1] The letter **a** is also silent in the following words: *a*oût (ou), S*a*ône (Sône), t*a*on (ton), **cura*ç**ao** (kuraço).

[2] The letter **o** is also silent in the word **pa*o*n,** (pan.)

[3] **Exceptions.** There are a few words in French in which the letter **u** after **g,** although followed by the letter **i,** is pronounced; the principal ones are **aiguille** and **linguistique,** and their derivatives.

122. NOTICE. The letters **ent** at the end of a verb indicate the third person *plural;* but it is merely a grammatical form, for it is pronounced exactly the same as if the mute **e** (which is the termination of the third person *singular*) were alone. Therefore, the third person *singular* and the third person *plural* are pronounced exactly the same, when such terminations are mute **e** alone, or **ent** alone. Examples:

third person singular **il parle** } both pronounced
third person plural **ils parlent** } **"il parle"**

However, when the *third person plural termination* **ent** happens to be preceded by another standard vowel sound, the **e** of **"ent"** becomes **silent**, according to the rule governing **silent vowels** (see paragraph 116). Examples: **ils parlaient, ils mangeaient.**

PRINCIPAL EXCEPTIONS TO SILENT FINAL CONSONANTS

123. First. The letter **r** is always pronounced at the end of words, provided it is not **er**, which is governed by a special rule (see paragraph 127). Examples: **finir, bord, mort, tard, mur, remords, il mord, dors, sur, fleur, fuir, cours**; (but the **r** is silent in **monsieur**, and **messieurs**).

124. Second. The letters **c, f, l** are very often pronounced at the end of words, especially when each one of these letters is the only final consonant. Examples, for the letter **c**: **lac, bac, micmac, hamac; échec, bec, sec, avec; hic, public; langue d'oc, bloc, troc; truc, bouc;** for the letter **f**: **chef, bref, cerf, nef; œuf, neuf, bœuf, veuf; vif, actif, naïf, natif, canif;** for the letter **l**: ALWAYS PRONOUNCED in the final **al, el, ol,** and **eul: bal, journal, cheval, chacal; sel, éternel, ciel, miel; bol, vol, fol, tournesol; seul, linceul,** — but irregular in the final **il** and **ul.**—**l** is pronounced: **il, fil, vil, cil, exil; nul, calcul, recul.**

NOTICE that consonants in the middle of words are very regularly pronounced.[1]

[1] Exceptions: **First.** The letter **p** followed by **t** (*pt*) is silent in the following words: **"baptême, compter, sculpter, dompter,"** and in their derivatives. The letter **p** is also silent in **"sept, septième, septièmement, exempt,"** and in all the tenses of the verb **"exempter."** In all the other words the letter **p** is regularly pronounced: **"éruption, exception, exemption, reptile, septembre, septuagénaire,"** etc. **Second.** When the letters **s, g,** and **t** are silent at the end of words, and when such words are used as *prefixes* to words beginning with a consonant, they remain silent. Examples: Prefixes **mes, des, les: "mesdames** (mè-dam), **desquels, lesquels."** Prefixes **doigt, sang, vingt, mont: "doigter** (doi-ter), **doigtier, sangsue, vingtième, vingtièmement, vingtaine; Mont/rouge, Mont/martre, Mont/réal,"** etc.

QUESTIONS

1. When is each of the following vowels silent: **a, e, i, o, u?**
2. What are the reasons for making **e** silent after **g**, and **u** silent after **g?**
3. What is the general rule governing consonants at the end of words?
4. What is the rule governing the letter **r** at the end of words?
5. Which are the consonants that are generally pronounced at the end of words?
6. How and when is the third person plural termination **ent** pronounced?
7. In what combination of consonants is the letter **p** sometimes silent in the middle of words?
8. What is the general rule governing consonants in the middle of words?

PART III

LESSON XV

STANDARD VOWEL SIGNS WHICH INVARIABLY REPRESENT THE SAME SOUNDS

125. Whenever the following standard vowel signs are found in French words, one may be SURE that they always represent the same sounds:

é — **vérité, répété, régénéré, été, épée.**

Same sound. **è** — **mère, frère, légère, tiède, père, cortège.**

Same sound. **ê** — **tête, même, bête, pêche être, bêche.**

â — **âme, mât, mâle, lâche, albâtre.**[1]

ô — **rôle, pôle, apôtre, côte, dôme.**

u — **vu, reçu, lune, plume, une, multitude.**

ou — **rouge, lourde, tout, mouche, toujours.**

From the above one can easily see that a letter with one of the accents, — *acute, grave,* or *circumflex,* always represents the same sound, — except **â** in a few cases.

The other nine standard French signs of vowel sounds — **a, i, e, o, eu, an, in, on, un** — vary their sound according to the order in which they are placed in words. The following lessons will enable one to recognize at a glance when each one of these signs changes its sound.

[1] Except in the grammatical terminations of the past definite .... "**âmes, âtes,**" and the imperfect of the subjunctive .... **ât** of verbs belonging to the first conjugation, in which case the circumflex accent on the **a** is simply a grammatical sign which does not change the sound of the **a.**

DIFFERENT WAYS OF REPRESENTING THE SAME STANDARD VOWEL SOUNDS

DIFFERENT WAYS OF REPRESENTING THE SOUND OF THE STANDARD VOWEL "è".

(è = e in *fresh*, open sound.)

è **126.** The standard sign è (*grave accent*) is the first and principal way to represent this sound. Examples: **lèvre, chèvre, brève, grève, très, mèche, fière, fièvre, mièvre.**

ê The ê (*circumflex accent*) is pronounced exactly the same as è. Examples: **rêve, fête, prêtre, frêle, être, prêt, arrêt, tête, même.**

NOTICE: **First.** That the sound of è (whatever may be its graphic representation: one of the **e**'s or **ai** and **ei,** which are really **e**'s) almost **always precedes** a mute syllable.

Second. That a pronounced consonant at the end of a word or of a syllable has the same influence over the preceding sound if it be an **e** (or **ai** and **ei**); for, as has been explained in paragraph 63, a consonant alone cannot be articulated without producing the sound of a mute **e** longer or shorter in duration.

Third. That a **silent consonant** at the end of a word was, in the majority of cases, pronounced in the old French, and this is the reason why a mute **e** (or **ai** and **ei**) followed by a silent consonant at the end of a word or a syllable is pronounced as if it were è. HENCE THE FOLLOWING RULE:

e Mute **e** followed by a consonant in the same syllable, whether that consonant be articulated or not, is pronounced like è. Examples:

1. Mute **e** followed by a pronounced consonant at the end of a syllable and word: **chef, bref, nef, net, avec, sel, tel, ciel, grief, réel, ouest, est.**

2. Mute **e** followed by a pronounced consonant at the end of a syllable, in the middle of words: **respecté, lecture, esprit, reptile, reste, Neptune, texte, excuse, vertu, perle, verdure.** (NOTICE: that the letter **x** always stands for two consonants, **gz** or **ks**; therefore the mute **e** is also followed by a pronounced consonant in the same syllable in the following words: **annexe, circonflexe, complexe, perplexe, sexe, je vexe,** etc.)

3. Mute **e** followed by a silent consonant in the same syllable, at the end of words: **objet, secret, regret, bouquet, valet, sujet, baquet; il met, il promet, il est,** etc.

NOTICE that there are only the SEVEN following words (*monosyllables*), in French that end with **es** in the singular. They follow the above rule, — the **e** is pronounced like **è**: **les, des, mes, tes, ses, ces, es.** Whenever other words are found ending with **es** they will always be polysyllabic (words of several syllables), and the **s** will be the **s** added to express the plural of the words, or the **s** indicating the *second person singular* in certain verbs. In both of the latter cases, the **s** not belonging originally and regularly to the words, the mute **e** will keep its regular and original standard vowel sound, as in the *singular* form of such words, when the **s** is not added to them, and when it does not indicate the termination of the verb.

4. Mute **e** followed by a doubled consonant (one consonant belongs grammatically to the first syllable, see paragraph 88) is pronounced as **è** PROVIDED THE FOLLOWING SYLLABLE IS A MUTE SYLLABLE: **elle** (è-le), **belle** (bè-le), **celle** (cè-le), **nouvelle** (nouvè-le), **lettre** (lè-tre), **dette,** (dè-te); **pochette** (pochè-te), **renne** (rè-ne), **verre** (vè-re). (For the mute **e** followed by a doubled consonant, the next syllable NOT being a mute syllable, see paragraph 127.)

5. Mute **e** followed by the liquid **l** final, or by liquid **ll** in the middle of words followed by a mute syllable. Notice that in such cases the letter **i** is not pronounced at all: **bouteille** (boutè-ye), **corbeille** (corbè-ye), **oreille** (orè-ye), **veille** (vè-ye), **vermeille** (vermè-ye), **je conseille** (je consè-ye), **il sommeille** (il sommè-ye), **soleil** (solè-y), **pareil** (parè-y), **sommeil** (sommè-y), **vieil** (viè-y).

NOTICE. Should the mute **e** followed by the liquid **l** or **ll** be preceded by the letters **o** or **u,** the mute **e** would keep its regular sound; in other words, the **œ** or the **ue** would each be pronounced as a single mute **e,** the **o** or **u** being there only to restore to mute **e** its original standard vowel sound. Examples: **œil** (e-y), **œillade** (e-yade), **œillet** (e-yet), **cueillette** (ke-yette), **cueillir** (ke-yir), **accueillir** (a-ke-yir), **Arcueil** (arke-y), **écueil** (é-ke-y), **cercueil** (cerke-y), **recueil** (re-ke-y), and in derivatives of these words.

In a few words only the letter **r** in the final **er** is pronounced, and in such cases it is pronounced according to the rule governing the mute **e** followed by a consonant in the same syllable, which has just been explained and illustrated. Those words are: **fer** (pronounce: "fèr," and the ending of the following words take the same sound of " èr "): **cher, enfer, mer, amer, éther, hiver, cancer, ver, vers, cuiller** (kui-yèr), **hier**

(hi-èr) **fier,** (*the adjective*), **Jupiter,** and derivatives of these words. The **r** is also pronounced likewise in the conjugation of verbs ending in **quérir** in the infinitive: **j'acquiers, tu conquiers, je m'enquiers,** etc.[1] For full rule on the final **er** see paragraph 127.

ai / **ei** The groups of combined vowels **ai** and **ei** always representing the sound of one of the **e**'s follow the rules governing the mute **e** just described. That is to say, when **ai** or **ei** are followed by a mute syllable or by a consonant in the same syllable, whether that consonant be articulated or not, **ai** and **ei** are pronounced like **è**.[2]

1. Combined **ai** and **ei** followed by a mute syllable: **j'aime** (jè-me), **fraise** (frè-se), **semaine** (semè-ne), **plaire** (plè-re), **faire** (fè-re), **fraîche** (frè-che), **plaine** (plè-ne), **aile** (è-le), **je parlais** (je parlè), **il lisait** (il lisè), **ils mangeaient** (ils mangè), **ils louaient** (ils lou-è), **je vais** (je vè), **veine** (vè-ne); **peine** (pè-ne), **neige** (nè-ge), **pleine** (plè-ne), **treize** (trè-ze), **reine** (rè-ne), **peigne** (pè-gne), **baleine** (balè-ne).

2. Combined **ai** followed by a consonant in the same syllable: **mais** (mè), **lait** (lè), **fait** (fè), **paix** (pè), **jamais** (jamè), **air** (èr), **pair** (pèr).

NOTICE that the combined **ai** followed by a mute **e** in the same syllable at the end of words is also pronounced like **è**: **baie** (bè), **orfraie** (orfrè), **craie** (crè), **futaie** (futè), **haie** (è), **laie** (lè), **claie** (clè), **plaie** (plè), **ivraie** (ivrè), **raie** (rè), **taie** (tè), **monnaie** (mo-nè); and similar terminations in verbs: **que j'aie** (. . . jè); **que je distraie** (. . . trè); **qu'il soustraie** (. . . trè), etc.[3]

IMPORTANT TO NOTICE: **ay** and **ey** being exactly the same as **ai–i** and **ei–i**, and remembering that the second **i** is a semiconsonant, it is obvious that if this semiconsonant is followed by the mute **e**, **ay** and **ey** are practically followed by a mute syllable, and must again be pronounced like **è**. The case is rare, but it exists in some verbs. Examples: **je paye** (je pè-ye), **il balaye** (il balè-ye), **tu bégayes** (tu béguè-ye), **elle raye** (elle rè-ye), **il grasseye** (il grassè-ye).[4]

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[1] The letter **r** is also pronounced in some proper names of no more than two syllables and of German origin: **Auber, Berr, Kléber, Henner, Muller, Murger, Thasser, Weber, Walter.**

[2] NOTICE that the combined vowels **ai** and **ei** are followed by a consonant only at the end of words, or by doubled consonants in the middle of words; but in the latter case they are pronounced like **è** only if the next syllable is a mute syllable.

[3] **EXCEPTIONS.** In the few following words **ai** alone at the end of words is pronounced like **è**, without any visible reason: **bai** (bè), **balai** (balè), **essai** (essè), **délai** (délè), **mai** (mè), **vrai** (vrè), **lai** (lè); **minerai** (minerè), and in derivatives of these words.

[4] "Dey" and "Bey," which are foreign words used in French, are pronounced "dè" and "bè."

When combined vowels **ai** and **ei** are not followed by a mute syllable or by a consonant in the same syllable at the end of words, **ai** and **ei** are pronounced like **é** (acute accent, equivalent to the letter **y** in the English word "busy").

COMPARATIVE EXAMPLES

ai and **ei** followed by a mute syllable or by a consonant in the same syllable at the end of words = **è**.	**ai** and **ei** NOT followed by a mute syllable or by a consonant in the same syllable at the end of words = **é**.
il l**ai**sse son livre ici (il lè-sse. . .)	l**ai**ssez-moi faire (lé-ssé. . .)
il **ai**me son père (il è-me. . .)	**ai**mez votre prochain (é-mé. . .)
je suis à mon **ai**se (. . .è-se)	il parle avec **ai**sance (. . .é-sance)
elle est l**ai**de et il est l**ai**d (. . .lè-de . . .lè)	il enl**ai**dit tous les jours (. . lé-di. . .)
s'il vous pl**ai**t (. . .plè)	vous me pl**ai**sez (. . .plé-sé)
je parler**ai**s et chanter**ai**s (. . .par-lerè. . .chanterè)	je parler**ai** et chanter**ai** (. . .leré. . . . .teré)
je regard**ai**s et tramb**lai**s (. . .dè . . .blè)	je regard**ai** et demand**ai** (. . .dé . . .dé)
la n**ei**ge est profonde (. . .nè-ge. . .)	il a beaucoup n**ei**gé (. . .né-gé)
cette v**ei**ne est gonflée (. . vè-ne. .)	ce marbre est v**ei**né (. . . vé-né)
il se p**ei**gne mal (. . .pè-gne. . .)	p**ei**gnez-vous mieux (pé-gné. . .)
j'ens**ei**gne au Conservatoire (j'ensè-gne. . .)	ens**ei**gnons cela aux enfants (ensé-gnons. . .)
il a de la p**ei**ne à marcher (. . pè-ne. . .)	je suis p**ei**né d'apprendre cela (. . .pé-né. . .)

SUMMING UP: Mute **e**, **ai** or **ei**, **ay** or **ey** followed by a mute syllable or a consonant in the same syllable, is pronounced like **è** (*grave accent*).

QUESTIONS

1. What vowel letters (or signs) always sound the same? and how do you recognize them?
2. Can the group of combined vowels **ou** or the plain pronounced **u** ever represent any other sound than their own as standard vowel sounds?
3. Are there different ways of representing the sound of **è** (*grave accent*)?
4. What sound does the **ê** (*circumflex accent*) represent?
5. What is the general rule that makes a mute **e** sound the same as the **è**?

6. Explain the rule governing **ue** and **œ** in the two cases of the liquid **ll**'s: "**ueil,**" "**ueille,**" and "**œil**"?

7. How can one mechanically distinguish when a mute **e** followed by **s** is pronounced like **è**, or keeps its natural sound?

8. When do the groups of combined vowels **ai** and **ei** represent the sound of **è**?

9. Does the termination **er** at the end of words generally follow the rule of mute **e** followed by a consonant in the same syllable?

QUESTIONS REVIEWED

At this point of the study the student must review all the questions of the past lessons and be ready to answer them.

LESSON XVI

DIFFERENT WAYS OF REPRESENTING THE SOUND OF THE STANDARD VOWEL "é"

(**é** = **y** in *busy*, semiopen sound.)

é **127.** The standard sign **é** (*acute accent*) is the first and principal way to represent this sound. Examples: **dé, ré, pré, blé, vérité, abbé, athée, thé, été, décédé.**

ez The two letters **ez** together at the end of words are pronounced like **é** (the letter **z** of this group is pronounced only in the case of a "liaison," *never otherwise*). Examples: **nez** (which is pronounced "né," and the other words are pronounced similarly) **chez, assez, parlez, chantez, entrez, dormez, oubliez.**

er The two letters **er** at the end of words are pronounced together like **é**. Examples: **danger** (pronounced "dangé," and similarly the following words): **étranger, cocher, clocher, officier, acier, soulier, premier, dernier, altier, léger, parler, chanter, danser, jouer, fier** (*verb*).

(For exceptions, and list of words ending with **er,** in which the letter **r** is pronounced, and the **e** sounds like **è**, see paragraph 126.)

ai } Generally speaking, combined **ai** and **ei** represent the sound of **é**
ei } (*acute accent*). (There is only one case when **ai** and **ei** represent the sound of **è**: when followed by a mute syllable or by a consonant in the same syllable. In all the other cases, they represent the sound of **é**.)

ai represents the sound of **é**: **gai** (gué), **geai** (gé), **baiser** (bésé), **aimons** (émons), **aimer** (é-mé), **raisin** (ré-sin), **saison** (sé-son), **saisir** (sé-sir), **aîné** (é-né), **aisance** (é-sance), **aimable** (é-mable), **quai** (qué), **paisible** (pé-sible), **je parlai** (je parlé), **je chantai** (je chanté), **je finirai** (je finiré), etc.[1]

ei represents the sound of **é**. Examples: **neiger** (né-gé), **peigner** (pé-gné), **peiné** (pé-né), **enseignons** (ensé-gnons), **veiner** (véné), **feignez** (fé-gné), **peignez** (pé-gné), **je ceignis** (je cé-gnis), **teignons** (té-gnons), **atteignant** (atté-gnant), **il atteignit** (il atté-gnit).

IMPORTANT TO NOTICE. **ay** and **ey** being exactly the same as **ai–i** and **ei–i**, (see paragraph 126), it is obvious that whenever **ay** and **ey** are **not** followed by a mute syllable, they both represent the sound of **é**. Examples: **crayon** (cré-yon), **frayer** (fré-yé), **essayer** (essé-yé), **balayez** (balé-yé), **pays** (pé-i), **ayez** (é-yé); **grasseyer** (grassé-yé), **grasseyons** (grassé-yon).

e It has been seen in the last lesson (paragraph 126) that a doubled consonant counts in French as **a single consonant,** therefore the preceding mute **e** changes its standard sound to that of **è** only when the following syllable happens to be a mute syllable. **Invariably,** mute **e** (or **ai** and **ei**) followed by doubled consonants and **not** followed by a mute syllable, is pronounced like **é** (*acute accent*). This is the result of a rule growing unconsciously out of the natural law of the *least effort*, which governs the transformation and development of languages. (Mute **e** necessitates the opening of the mouth, while for **é** the mouth is hardly open at all). Examples: **ecclésiastique** (é-clésiastique), **effet** (é-fet), **effacer** (é-facer), **efféminé** (é-féminé), **effilé** (é-filé), **effronté** (é-fronté), **errer** (é-rer), **erroné** (é-roné), **erratique** (é-ratique), **essai** (é-ssai), **essayer** (é-ssé-yé), **essieu** (é-ssieu), **essoufflé** (é-ssoufflé), **essuyé** (é-ssui-yé), **cesser** (cé-sser), **dessert** (dé-ssert).

[1] **ai** of the verb "**avoir**" (*to have*), *first person singular of the present indicative*, **j'ai** (*I have*), and **je n'ai pas** (*I have not*), is generally pronounced like **é**, according to the rule governing the group of combined vowels **ai**; but IN SINGING "**j'ai**" **or** "**je n'ai pas,**" we would rather advise the student to pronounce it like **e** (jè; je nè pas). It emphasizes the sound, which otherwise would seem too thin for its importance. NOTICE also that the letter **s** added as the sign of the plural to the ending **ai**, as **in quai — quais, gai — gais,** etc., does not alter the sound of **ai = é.**

COMPARATIVE EXAMPLES

Not followed by a mute syllable, e = é.	Followed by a mute syllable, e = è.
Endetté (endé-té)	je m'endette (. . . dè-te).
dressez la tête (dré-ssé . . .)	je dresse la tête (. . . drè-sse . . .).
mettez-vous là (mé-té . . .)	il faut se mettre là (. . . mè-tre . . .).
terrassier (té . . .)	la terre (. . . tè-re).
elle embellit (. . . bé-lit)	elle est belle (. . . bè-le).
s'éveiller (. . . vé-yé)	il s'éveille (. . . vè-ye).
réveillez-vous (ré-vé-yé . . .)	réveille-toi (ré-vè-ye . . .).
émerveillé (. . . vé-yé)	merveille (mervè-ye).
vieillard (vié-yard)	vieille (viè-ye).[1]

SUMMING UP: Mute **e** (when not a mute syllable), **ai** or **ei, ay** or **ey** not followed by a mute syllable or a consonant in the same syllable, **is pronounced** like **é** (*acute accent*).

PECULIARITIES:

The word **et** (*and*) is pronounced **é**, and the **t** is never pronounced in "liaison."

The word **clef** (*key*) is pronounced **clé**, and the **f** is never pronounced in "liaison."

The word **pied** (*foot*) is pronounced **pié**.

The word **eh!** is pronounced **é**.

QUESTIONS

1. How is **ez** at the end of words pronounced, and is the **z** of **ez** ever pronounced? (Explain your answer.)
2. What is the rule governing **er** at the end of words? Are there any exceptions to the rule governing the final **er**? (Explain.)
3. What is the general rule governing the groups of combined vowels **ai** and **ei**?
4. Describe the sound, or sounds, represented by **ay** and **ey**.
5. What is the general rule governing the pronunciation of the mute **e** followed by a doubled consonant?
6. How is the word "**et**" pronounced, and is the **t** of this word ever used for a "liaison"?
7. How are the two words "**clef**" and "**pied**" pronounced? (Spell the sounds phonetically.)

---

[1] In the few following words, mute **e** followed by doubled **s** (*ess*), keeps its regular standard sound, because of the fact that it merely belongs to the prefix "**de**" or "**re**" which has been added to words beginning with **s**, and, if the **s** is doubled, it is only to avoid having ONE single **s** between vowels which would be pronounced like **z**: **dessous** (de-ssou), **dessus** (de-ssus), **ressaisir** (re-ssaisir), **ressembler** (re-ssembler), **ressentir** (re-ssentir), **ressort** (re-ssor), and a few more similar words, or derivatives of these words.

LESSON XVII

THE DIFFERENT WAYS OF REPRESENTING THE SOUND OF THE STANDARD VOWEL "e"

(Mute **e** = **u** in *fuss*, open sound.)

e 128. The standard sign **e** (mute **e**) is the first and principal way to represent this sound. Examples: **le, me, ne, te, de, que, il parle, demain, venir, leçon, premier, semaine, mesure, ils chantent** (..... chante).

eu Whenever the group of combined vowels **eu** (standard sign) is followed by a mute syllable, or by an ARTICULATED consonant in the same syllable, **eu** is pronounced like the plain mute **e.**

COMPARATIVE EXAMPLES

Regular **eu**, closed-pointed sound.	**eu** = mute **e**, open sound.
pares**seux**	**seu**le (se-le), **seu**l (se-l).
peu**reux**	h**eu**re (e-re), p**eu**r (pe-r).
hon**teux**	au**teur** (aute-r).
pr**eux**	pr**eu**ve (pre-ve).
b**oeufs** (beu)	b**oeuf** (be-f) — (= *Eng.* "*buff*").
b**eugler**	il b**eugle** (. . . be-gle).
g**eule**r	g**eule** (gue-le).
je v**eux**	ils v**eule**nt (. . . ve-le).
des **oeufs** (. . . eu)	un **oeuf** (e-f) — (= *Eng.* "*uff*").

Other examples of **eu** followed by a mute syllable or by an ARTICULATED consonant in the same syllable: **neuve** (ne-ve), **peuple** (pe-ple), **veuve** (ve-ve), **demeure** (deme-re), **jeune** (je-ne), **meuble** (me-ble), **aveugle** (ave-gle), **feuille** (fe-ye), **neuf** (ne-f), **veuf** (ve-f), **filleul** (fi-ye-l), **aïeul** (a-ie-l), **linceul** (lin-ce-l), **épagneul** (épa-gne-l), **meurtre** (me-rtre), **heurter** (e-rter), **beurre** (be-re), **leurrer** (le-rer), **fleur** (fle-r), **lecteur** (lecte-r), **empereur** (empe-re-r), **peur** (pe-r), **sœur** (se-r), **cœur** (ke-r), **mœurs** (me-r, or me-rs), etc., and in their derivatives.

EXCEPTIONS. The group of combined vowels **eu** never takes the sound of the mute **e** when followed by **se;** in this case it keeps its standard closed-pointed sound. Examples: **"heureuse, rêveuse, vareuse, chanteuse, Meuse,"** etc.

Besides this case, there are a few other exceptions in which **eu** followed by a mute syllable keeps its closed-pointed sound; the principal ones are: **neutre, feutre, pleutre, meute, jeûne, émeute, Maubeuge.**

ai The group of combined vowels **ai** is pronounced like the mute **e** in the first syllable of the following tenses of the French verb **"faire"**

(*to make*): *Present participle,* **faisant** (fe-sant); *first person, plural, present indicative,* **nous faisons** (. . . fe-sons); *imperative,* **faisons** (fe-sons); and *all the persons of the imperfect indicative:* **je faisais** (. . . fe-sais), **tu faisais** (. . . fe-sais), **il faisait** (. . . fe-sait), **nous faisions** (. . . fe-sions), **vous faisiez** (. . . fe-siez), **ils faisaient** (. . . fe-saient); and in the same tenses of verbs derived from **faire,** as **défaire, refaire,** etc., —and also in the following words of the same formation: **bienfaisant, bienfaisance, malfaisant, faisan, faisane, faisanderie, satisfaisant, faiseur, faisable,** and their derivatives.

GRAPHIC FORMATION OF NASAL SOUNDS

129. A nasal sound is always represented by a vowel followed by the letter **n** or **m** (but a vowel followed by **n** or **m** does not necessarily represent a nasal sound).

In order to be a nasal sound, the **n** or **m** accompanying a vowel must be **at the end of a word,**[1] or followed by a consonant other than **n** or **m.** Examples:

nasal **an** — **élan, dans, danse, antique.**
in — **vin, fin, lapin, interne.**
on — **mon, blond, ronde, songe.**
un — **brun, défunt, lundi.**

Therefore, ONE **n** or ONE **m** between vowels, or doubled **n** and doubled **m,** do **not** form a nasal sound.

COMPARATIVE EXAMPLES

NASAL SOUNDS	CLEAR VOWEL SOUNDS, NOT NASAL
ange (an-ge)	**anémone** (a-né-mo-ne).
anglais (an-glais)	**anatomie** (a-na-to-mie).
vin	**vinicole** (vi-nicole).
intérêt (in-térêt)	**inertie** (i-nertie).
invitation (in-vitation)	**initial** (i-nitial).
bon	**bonne** (bo-nne).
honte (hon-te)	**honorer** (ho-norer).
	honneur (ho-nneur).
lundi (lun-di)[2]	**lune** (lu-ne), **lunaire** (lu-naire).

[1] Followed by other consonants or not.

[2] EXCEPTIONS. There are a few words in which **en** or **em** is merely a prefix, which is pronounced *nasally,* although the **n** or **m** is between vowels, or is doubled. They are: **enivrer** (en-ivré), **ennoblir** (en-noblir), **ennui** (en-nui), **emmener** (em-mener), **enorgueillir** (en-norgueillir), etc., and their derivatives.

QUESTIONS

1. Does the group of combined vowels **eu** ever represent another standard sound than itself?
2. When does the sign (combined vowels) **eu** represent the sound of the mute **e**?
3. In what case does the sign (combined vowels) **eu** preserve its standard closed-pointed sound although followed by a mute syllable?
4. How is a nasal sound graphically represented?
5. How can one recognize a nasal sound when looking at words?
6. What are the two cases when **n** or **m** do not represent a nasal sound, but are articulated as a regular **n** or **m**?

LESSON XVIII

THE DIFFERENT WAYS OF REPRESENTING THE STANDARD NASAL VOWEL SOUND OF "an"

(Nasal **an** = **an** in *wander*, open sound.)

an 130. The standard sign **an** is the first and principal way to represent this sound. Examples: **dans, sans, blanc, gant, tant, grand, parlant, sanglant, charmant, avenant, blanche, grande, tante.**

en **en** and **an** nasal are exactly the same in French when regular. Examples: **Vent, dent, lent, en, dentiste, rendre, sentir, sentence, vendredi, lentement.**[1]

am Remember that among nasal sounds the consonant **m** is merely an **n** changed into an **m** before a **b** or a **p**. Therefore, **am** is pronounced exactly the same as **an**. Examples: **lampe, jambe, chambre, ambre, flamber.**

em For the letter **m** in a nasal sound, see above. **em** and **en** are pronounced exactly the same. Examples: **trembler** (tran-bler), **temps** (tan), **printemps** (prin-tan), **empereur** (an-pereur), **emblême** (an-blème), **temple** (tan-ple), **membre** (man-bre).[2]

[1] It is important to remember that the termination **ent** for the *third person plural* in verbs does not represent a nasal sound, but only the mute **e**.

[2] WORDS IRREGULARLY PRONOUNCED: "**paon**" is pronounced "pan," "**taon**" is pronounced "tan," "**Caen**" is pronounced "can."

THE DIFFERENT WAYS OF REPRESENTING THE STANDARD NASAL VOWEL SOUND OF "in"

(nasal **in** = **an** in *thanks*, open sound.)

in 131. The standard sign **in** is the first and principal way to represent this sound. Examples: **vin, festin, destin, fin, singe, insulte, singularité, blinder, inventeur, infini.**

im As explained in the preceding lesson, the letter **m** in a nasal sound is merely an **n** changed into an **m** before a **b** or a **p**. Therefore **im** is pronounced exactly the same as **in.** Examples: **simple** (sin-ple), **timbre** (tin-bre), **limpide** (lin-pide), **impossible** (in-possible), **impérial** (in-périal).

yn **ym** When the letter **y** is a vowel it is pronounced exactly the same as an **i** (see paragraph 77). The student will easily realize that **yn** and **ym** form the nasal sound like the letter **i** which they represent. Therefore, nasal **yn** and **ym** are pronounced the same as nasal **in.** Examples: **syntaxe** (sin-taxe), **syndicat** (sin-dicat), **syncope** (sin-cope), **syndic** (sin-dic), **symbole** (sin-bole), **symphonie** (sin-phonie), **thym** (tin), **Olympe** (olin-pe), **cymbale** (sin-bale), **symptôme** (sin-ptôme), **nymphe** (nin-fe).[1]

***(i)*en** It has been seen in the preceding lessons, that the nasal **en** is regularly pronounced like the nasal **an.** But, when the nasal **en** is preceded by the letter **i**, the nasal sound becomes the same as that of **in**, and forms a diphthong with the preceding **i**. Examples: **bien** (biin), **lien** (liin), **rien** (riin), **mien** (miin), **tien** (tiin), **chien** (chiin), **ancien** (anciin), **chrétien** (krétiin), **parisien** (parisiin), **italien** (italiin), **indien** (indiin), **viens** (viin), **il tient** (. . . tiin), **préviens** (préviin).

Remembering that the letter **y** after a vowel becomes a semiconsonant and stands for two **i**'s (see paragraph 77), the student will easily realize that the rule governing **en** preceded by **i** is the same when it is a **y** instead of an **i**. Examples: **moyen** (moi-iin), **doyen** (doi-iin), etc.

EXCEPTIONS: **First.** Nasal **en** preceded by **i** keeps its regular sound of **an** when followed by a mute syllable. Examples: **science** (si-ance), **conscience** (consci-ance), **patience** (pati-ance), **expérience** (expéri-ance), **Mayence** (ma-iance).

Second. Nasal **en** preceded by **i** keeps its regular sound of **an** when followed by a consonant **at the end of NOUNS.** Examples:

[1] **ym** followed by the letter **n** is not nasal, and is pronounced **ime**: "gymnase, hymne," etc.

orient (ori-an), **client** (cli-an), **récipient** (récipi-an), **inconvénient** (inconvéni-an), etc.[1]

The following group of words is given for practice, and to recall to the student the rules on silent vowels, — the vowel letter **a** is silent before the nasal **in**, and the mute **e** is silent before or after other vowel sounds (see paragraph 115 and 116): **pain** (pin), **main** (min), **train** (trin), **faim** (fin), **ainsi** (insi), **vilain** (vilin), **craindre** (crin-dre), **maintenant** (mintenant); **plein** (plin), **teint** (tin), **sein** (sin), **peintre** (pin-tre), **ceindre** (cin-dre), **ceinture** (cin-ture), **Reims** (rin-ss).

Words ending with **ain** and **ein** are masculine. The feminine is formed by adding one **e** to such words. NOTICE, that when an **e** is added, **in** is no longer nasal, for the letter **n** then becomes the initial consonant of the next syllable (see paragraph 85 on division of syllables). Therefore **ai** or **ei** left alone become combined and are pronounced accordingly.

COMPARATIVE EXAMPLES

sain (sin)	**saine** (sè-ne).
vilain (. . . lin)	**vilaine** (vilè-ne).
vain (vin)	**vaine** (vè-ne).
train (trin)	**traîne** (trè-ne).
plein (plin)	**pleine** (plè-ne).

QUESTIONS

1. What standard vowel sound does the nasal **en** generally represent?
2. Is there any difference between the sounds of nasal **em, am, an**?
3. How do you know when **en** and **em** are nasal?
4. What standard vowel sound do the nasal **yn** and **ym** represent?
5. When does the nasal **en** represent another standard vowel sound than the nasal **an**?
6. What is the rule governing **yen**?
7. When does the nasal **en** preceded by **i** represent the sound of nasal **an**?

---

[1] The nasal **en** is also pronounced like the nasal **in** in a few words taken from the Latin or from some other foreign languages, such as: **examen** (exa-min), **memento** (memin-to), **pensum** (pin-sum), **benzine** (bin-zine), **benjoin** (bin-join), **bengali** (bingali), **appendice** (appin-dice), **européen** (europé-in), **Benjamin** (bin-jamin), **Mentor** (min-tor), **Bengale** (bin-gale), **Bemberg** (bin-berg), etc.

LESSON XIX

THE DIFFERENT WAYS OF REPRESENTING THE STANDARD NASAL VOWEL SOUND OF "on"

(Nasal **on** = **on** in *don't*, closed-pointed sound.)

on 132. The standard sign **on** is the first and principal way to represent this sound. Examples: **monde, onde, songe, on, non, bon, rond, ronde, blond, blonde, chanson, donjon, leçon, montagne, ronfler, bonbon.**[1]

om The second and only other way to represent the sound of nasal **on** is **om** (either at the end of a word or followed by **b** or **p**). Examples: **nom** (non), **ombre** (on-bre), **nombre** (non-bre), **sombre** (son-bre), **tombe** (ton-be), **combat** (con-bat), **rompu** (ron-pu), **triomphe** (trionphe), **ombreux** (on-breux), **comprendre** (con-prendre), **comble** (conble), **concombre** (con-con-bre).[2]

THE DIFFERENT WAYS OF REPRESENTING THE STANDARD NASAL VOWEL SOUND OF "un"

(nasal **un** = **un** in *lunch*, semiopen sound.)

un 133. The standard sign **un** is the first and principal way to represent this sound. Examples: **brun, chacun, aucun, tribun, à jeun, quelqu'un, embrun, un, lundi, emprunter, importun, Melun.**

um The second and only other way to represent the sound of the nasal **un** is **um**. Examples: **parfum** (parfun), **humble** (hun-ble), **humblement** (hun-blement), etc.[3]

THE DIFFERENT WAYS OF REPRESENTING THE STANDARD VOWEL SOUND OF "a"

(**a** = **a** in *fat*, open sound.)

a 134. The standard sign **a** is the first and principal way to represent this vowel sound. Examples: **la, ma, ami, attaché, malade, arbre,**

[1] The words **"bonbon, bonbonne, bonbonnière"** are the only words in which the **n** followed by **b** has not been changed for **m**. It is because the first syllable "bon" is a prefix which keeps its own meaning, sound, and spelling.

[2] **om** followed by the letter **n** is not nasal and is pronounced separately: **"calomnie, amnistie,"** etc.

[3] The termination **um** in words taken from the Latin, which follow, are not nasal and are pronounced exactly as in English: **"museum, maximum, medium, minimum."**

grave, cave, artiste, table, Canada, charme, argent, car, art, halle, parler, Marie.

(NOTA BENE: The grave accent on the letter **a** (à) does not change its pronunciation. It is found only on the four following words: **à, là, holà, voilà,** which are pronounced as if the accent were not there.)

i One of the most common French diphthongs is formed with the letters **o** and **i** (oi). In this diphthong, the letter **o** is pronounced like the standard vowel sound **ou**, and the letter **i** is pronounced either like **a** or **â**. Generally speaking, the letter **i** is pronounced like the plain **a**. Examples: **loi** (lou-a), **moi** (mou-a), **toi** (tou-a), **soi** (sou-a), **roi** (rou-a), **voix** (vou-a), **doigt** (dou-a), **voir** (vou-ar), **soir** (sou-ar), **oiseau** (ou-aseau), **voisin** (vou-asin), **boire** (bou-are).

As the letter **y** after a vowel counts for two **i**'s, the student will easily realize that **oy** is pronounced the same as **oi**, and that one more **i** will be pronounced with the following syllable, producing also a diphthong in that last syllable. Examples: **moyen** (moua-yin), **doyen** (doua-yin), **royal** (roua-yal), **nettoyer** (nettoua-yer), **noyé** (noua-yé), **noyau** (noua-yau).

e In French adverbs ending with **emment,** the first **e** is pronounced as **a**. Examples: **précédemment** (précéda-mment), **récemment** (réça-mment), **prudemment** (pruda-mment), **éloquemment** (éloka-mment), **consciemment** (~~con~~scia-mment), **éminemment** (émina-mment).

The word "**femme**" is also pronounced as if it were spelled with an **a:** (fa-mme).

QUESTIONS

1. What standard vowel sound does **om** represent, and when is **om** nasal?
2. Is there any difference between the nasal **um** and **un**?
3. When are the letters **um** in a word pronounced as in English?
4. When does the letter **i** represent the sound of an **a** (generally)?
5. How is the letter **y** pronounced after **o**, and for what reason?
6. When does the mute **e** represent the sound of the plain **a**?

LESSON XX

THE DIFFERENT WAYS OF REPRESENTING THE STANDARD VOWEL SOUND OF "â"

(**â** = **a** in *father*, open sound.)

â 135. The standard sign **â** is the first and principal way to represent this sound. Examples: **âme, grâce, hâte, âne, pâté, pâte, fâché, château, gâteau.**

a When the plain **a** is followed by the termination TION it is **always** pronounced like **â**. Examples: **création** (créâ-tion), **relation** (relâ-tion), **admiration** (admirâ-tion), **exclamation** (exclamâ-tion), **réputation** (réputâ-tion), **accusation** (accusâ-tion), **nation** (nâ-tion), **éducation** (éducâ-tion). For the words **station** (stâ-tion) and **collation** (collâ-tion) the pronunciation of **â** for the plain **a** is kept, even in some derived forms, such as: **stationnaire, stationnement, stationner, collationner.**[1]

(The termination "ASSION" is very rare in French, but it follows the same rule as "TION." Examples: **passion** (pâ-ssion), **passionné** (pâ-ssionné), **passionnel** (pâ-ssionnel), **passionnément** (pâ-ssionnément), **passionner** (pâ-ssionner), and in all the tenses of the verb **se passionner.**

There are two more cases in which the student can safely recognize the sound of **â** in the plain **a** as it occurs in words. They are:

First. Whenever the plain **a** is followed by a **silent s** at the end of words IN THE SINGULAR, it is pronounced like **â**, and this sound is kept all through the words derived from these words. There are only a few of these words, and we give here the principal ones with their main derivatives:

(Pronounce the dark letter **a** as if it were **â**).

Original Words.	*Derivatives.*
bas (bâ)	basse, basson, bassesse, basset, bassement, base, baser (and in all the tenses of this verb), bascule, basculer (and in all the tenses of this verb).
amas	amasser (and in all the tenses of this verb), amasseur, amasseuse.
gras	grasse, grassement.
las	lasse, lassant, lassitude, lasser (and in all the tenses of this verb).
matelas	matelassier, matelassière, matelasser (and in all the tenses of this verb).
pas	passable, passablement, passage, passager, passagère, passant, passante, passe, passé, passeport, passereau, passeur, passementerie, passer (and in all the tenses of this verb).
trépas	trépasser (and in all the tenses of this verb).
ras	rase, rasade, raseur, rasoir, raser (and in all the tenses of this verb).

[1] But in forms derived from the other words ending with TION, the plain **a** takes back its original standard sound (**a** as in *fat*). Examples: "nation" (nâ-tion), but "national, nationalité;" "navigation" (navigâ-tion), but "navigateur, navigable," etc.

Original Words.	*Derivatives.*
tas	tasse, tassement, (and in all the tenses of the two following verbs): tasser, entasser.
appas	(has no derivatives).

cas, ras, repas, compas, taffetas, embarras, glas.[1]

Second. In NOUNS ending with **aille** (liquid **ll** followed by the mute syllable **le**), which is **always** a feminine termination, the plain **a** is pronounced like **â**, while in the termination **ail,** which is **always** masculine, the plain **a** retains its regular standard sound (as in *fat*).

COMPARATIVE EXAMPLES

Feminine termination "aille." a is pronounced â.		Masculine termination "ail." a retains its sound (= *fat*).	
taille	(. . . â-ye)	**travail**	(. . . va-y.)
maille	"	**mail**	(. . . a-y.)
paille	"	**gouvernail**	"
volaille	"	**éventail**	"
futaille	"	**bétail**	"
écaille	"	**ail**	"
ferraille	"	**rail**	"
mitraille	"	**bercail**	"
funéraille	"	**Raspail**	"
trouvaille	"	**bail**	"
muraille	"	**portail**	"
tenailles	"	**vitrail**	"
Versailles	"	**soupirail**	"
fiançailles	"	**émail**	"
bataille	"	**épouvantail**	"
canaille	"	**détail**	"
caille	"	**camail**	"

and in the derivatives of these foregoing words.[2]

NOTICE. In the other cases of **aill** followed by other syllables than the mute syllable, the sound of **â** or plain **a** is somewhat irregular.[3]

[1] EXCEPTION. The **a** of the word "**bras**" (*arm*), and its derivatives, keeps its regular standard sound, as in *fat*.

[2] EXCEPTION. The word "**médaille**" and its derivatives does not change the sound of its plain **a**.

[3] NOTA BENE. There are a few other words of different formations in which the plain **a** is pronounced like **â** without any visible reason. The most common ones are given in the Appendix, paragraph 168.

i The letter **i** in the diphthong **oi** is generally pronounced like the plain **a**, but sometimes it is pronounced like **â**. This case is rare; it happens:

First. Always when **i** of **oi** has a circumflex accent (**oî**) it is pronounced like **â**. Examples: **cloître** (clou-âtre), and in all the tenses of the verbs; **croître** (crou-âtre), **accroître** (accrou-âtre), **décroître** (décrou-âtre).

Second. In the following three words and in their derivatives:

noix (nou-â) **noisetier** (nou-âsetier), **noisette** (nou-âsette).

croix (crou-â) **croisade** (crou-âsade), **croisé** and **croisée** (crou-âsé), **croiseur** (crou-âseur), **croisière** (crou-âsière), and in all the tenses of the following verbs: **croiser** (crou-âser), **décroiser,** and **recroiser.**

bois (bou-â) **boisage** (bouâ . . .), **boisement, boiserie,** and in all the tenses of the following verbs: **boiser, reboiser, déboiser.**

Third. In the following words and their derivatives: **trois** (trouâ), **troisième, troisièmement, cloison, cloisonner,** and in the name of the city **Troie.**

Fourth. In the following six words, which have no derivatives: **mois, poix, pois, poids, proie, empois.**

QUESTIONS

1. What is the pronunciation of a plain **a** followed by the termination **tion**?
2. What is the only case when one can recognize that a plain **a** in the last syllable of a word is pronounced like **â**?
3. How do you recognize that a plain **a** followed by the liquid **ll** is surely pronounced like **â**?
4. In what case can one be sure that the plain **a** followed by the liquid **l** is regularly pronounced?
5. Are there any other cases when the plain **a** is pronounced like **â**?
6. In what case can one be sure that **i** in the diphthong **oi** is pronounced like **â**?

LESSON XXI

THE DIFFERENT WAYS OF REPRESENTING THE SOUND OF THE STANDARD VOWEL "i"

(**i** = **ea** in *neat*, semiopen sound.)

i **136.** The standard sign **i** is the first and principal way to represent this sound. Examples: **si, uni, ami, ici, ceci, midi, dit, finir, valise, divinité, minuit, lui, oui.**

y The only other way to represent the sound of the standard vowel **i** is with the **y** (vowel), either between consonants or at the end of a word. Examples: **lyre** (li-re), **mystère** (mis-tère), **cygne** (ci-gne) **système** (sis-tème), **syllabe** (sil-labe), **Anthony** (antoni).

THE DIFFERENT WAYS OF REPRESENTING THE SOUND OF THE STANDARD VOWEL "o"

(o = o in *lord*, open sound.)

o **137.** The standard sign o is the first and principal way to represent this sound. Examples: **joli, votre, notre, noble, éloge, cloche, robe, noce, poche, vote, broche, mode, école, olive, omission, méthode, anecdote, monologue, monotone, protocole.**

(As a general rule the plain **o** is open and pronounced as in the English word "lord." Still, there are two cases where the plain **o** is pronounced like closed-pointed **ô**, as will be seen in the next lesson.)

There are three cases when the student can be sure that the plain **o** is really pronounced as in *lord:*

First. When **o** is followed by the letter **r** (whether in the same syllable or not). Examples: **port, or, porte, sort, sortir, dors, ornement, dorure, corolle, coran, corail, oreille, origine,** etc.

Second. When **o** is followed by a doubled consonant. Examples: **officier, occupé, office, offrir, bosse, botte, mollesse, somme, sonnet, osseux, occasion, monnaie.**[1]

Third. When the open **o** is in the syllable BEFORE THE LAST IN A WORD, it is almost always pronounced regularly open. Examples: **frotter, note, nommer, motte, escroquer, madone, clocher, choquer, mollir, motif, Rome.**

au As has been seen (paragraph 96), the group of combined vowels **au** always represents the sound of one of the two **o**'s. The general rule is that **au** must be pronounced like the closed-pointed **ô**. Still there are many cases when **au** is pronounced like the open **o**, but only one case can be indicated with certainty:

Whenever **au** is followed by the letter **r** (whether in the same syllable or **not**), the group of combined **au** is pronounced like the plain **o** (just the same as if it were a plain **o** followed by the letter **r**). Examples: **auréole** (o-réole), **laurier** (lo-rier), **lauréat** (lo-réat), **taureau**

[1] **Exceptions.** In the following words the plain **o**'s are pronounced like the closed-pointed **ô** without any visible reasons: **opposition, supposition, grosse, fosse, fossile,** and in their derivatives.

(to-reau), **centaure** (cento-re), **aurore** (o-rore), **restaurant** (resto-rant), **Laure** (lo-re).[1]

Practice will teach the student to recognize the other cases where the open **o** is pronounced like **ô**.

QUESTIONS

1. What standard vowel sound does the vowel **y** represent, and when does it represent it?
2. Does the plain open **o** always represent the sound of the standard sign **o**?
3. How can you recognize the three cases where one can be almost sure that the plain **o** represents the open sound of **o**?
4. When can one be SURE that the group of the combined vowels **au** represents the sound of the open **o**?

LESSON XXII

THE DIFFERENT WAYS OF REPRESENTING THE STANDARD VOWEL SOUND OF "ô"

(**ô** = **o** in *old*, closed-pointed sound.)

ô **138.** The standard sign **ô** is the first and principal way to represent this sound. Examples: **Trône, dôme, rôle, nôtre, vôtre, tôt, côté, apôtre, drôle, drôlerie, prôner, rôt, cône, pôle, dépôt, diplômé, geôlier, bientôt, aussitôt.**

o Although the plain **o** is supposed always to represent the open sound found in the English word "*lord*," there are several cases where the plain **o** is pronounced like the closed-pointed **ô**. They are: —

First. Every time the plain **o** is followed by **tion.** Examples: **notion** (nô-tion), **lotion** (lô-tion), **potion** (pô-tion), **émotion** (émô-tion), **motion** (mô-tion), **commotion** (commô-tion).[2]

Second. In almost every case where the plain **o** is in the last syllable of a word. Examples: **lot** (lô), **mot** (mô), **écho** (ékô), **bravo** (bravô), **trop** (trô), **chassepot** (chassepô), **enclos** (enclô), **paquebot** (paquebô), **tremolo** (trémolô), **soprano** (sopranô), **broc** (brô), **domino** (dominô).

[1] For the list of the few words in which **au** is pronounced like the open **o** without any visible reason, see Appendix, paragraph 170.

[2] **O** followed by a silent **s** in the middle of a word is pronounced **ô**: **Vosges** (vô-ge) **Cosme** (cô-me), **Le Nostre** (le nô-tre), etc.

NOTICE that, when a syllable can be added to a word having the plain **o** in the last syllable, in order to make it feminine, verb, adverb, etc., the plain **o** now in the syllable before the last one takes back its open sound.

COMPARATIVE EXAMPLES

Plain o in the last syllable of a word = ô		Plain o in the syllable before the last one keeps its open sound.
lot	(lô)	**loterie**
trot	(trô)	**trotter, trotteur, trotteuse.**
abricot	(. . . cô)	**abricotier.**
pot	(pô)	**potage, poterie, potier.**
piano	(. . . nô)	**pianoter.**
sot	(sô)	**sotte, sottise, sottement.**
croc	(crô)	**croquer, croquette.**
accroc	(. . . crô)	**accrocher.**
escroc	(. . crô)	**escroquer, escroquerie.**
galop	(. . . lô)	**galopade, galoper.**
flot	(flô)	**flotter, flotte, flottaison.**
héros	(. . . rô) [1]	**héroïne, héroïsme, héroïque.**

eau Whenever the group of the combined vowels **au** is preceded by **e** (eau), the group of the three letters **eau** is **always** without exception pronounced like the closed-pointed **ô**. Examples: **beau** (bô), **bateau** (batô), **château** (châtô), **tableau** (tablô), **beauté** (bô-té), **chapeau** (chapô), **eau** (ô), **bureau** (burô), **sceau** (sô), **beaucoup** (bô-coup).

au Generally speaking, the group of the combined vowels **au** represents the sound of the closed-pointed **ô**. Examples: **chauffeur** (chô-ffeur), **aubade** (ô-bade), **faucon** (fô-con), **aucun** (ô-cun), **pauvre** (pô-vre), **chaud** (chô), **saule** (sô-le), **mauve** (mô-ve).

(However, there are many exceptions to this last rule, especially when **au** is followed by the letter **r** — see preceding lesson.)

THE DIFFERENT WAYS OF REPRESENTING THE STANDARD VOWEL SOUND OF "eu"

(**eu** = . . . closed-pointed sound.)

eu 139. The standard sign **eu** is the first and principal way to represent this sound. Examples: **feu, jeu, peu, bleu, deux, creux, ceux, cieux, lieu, dieu, vieux, yeux, heureux, nombreux.**

[1] For list of words in which the plain o is pronounced like ô without any visible reason, see Appendix, paragraph 169.

œu Remember that **o** in **œu** is silent, therefore **œu** represents the sound of **eu** (see paragraph 118). Examples: **vœu** (veu), **nœud** (neu).

NOTICE that in the conjugation of the verb **"avoir"** (*to have*), the group of combined vowels **eu** is pronounced like the plain **u**: **eu, j'eus, il eut, nous eûmes, ils eurent, que tu eusses, que vous eussiez,** etc.

QUESTIONS

1. What is the main sign or letter representing the vowel sound found in the English word "old"?
2. What are the two cases where the student can recognize very easily and surely the sound of the closed-pointed **ô** in looking at a plain **o**?
3. What is the pronunciation of the group of letters **eau** in French? (Give the equivalent standard sign.)
4. When does the group of combined vowels **au** represent the sound of the closed-pointed **ô**?
5. How is the group of letters **œu** pronounced?

QUESTIONS REVIEWED

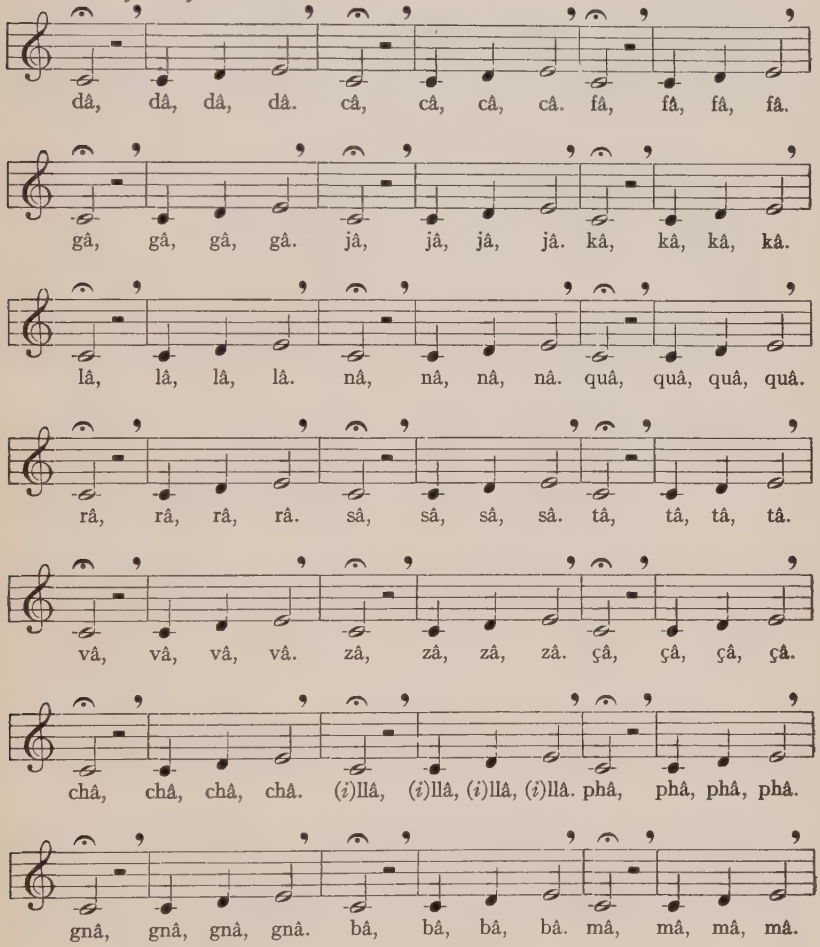
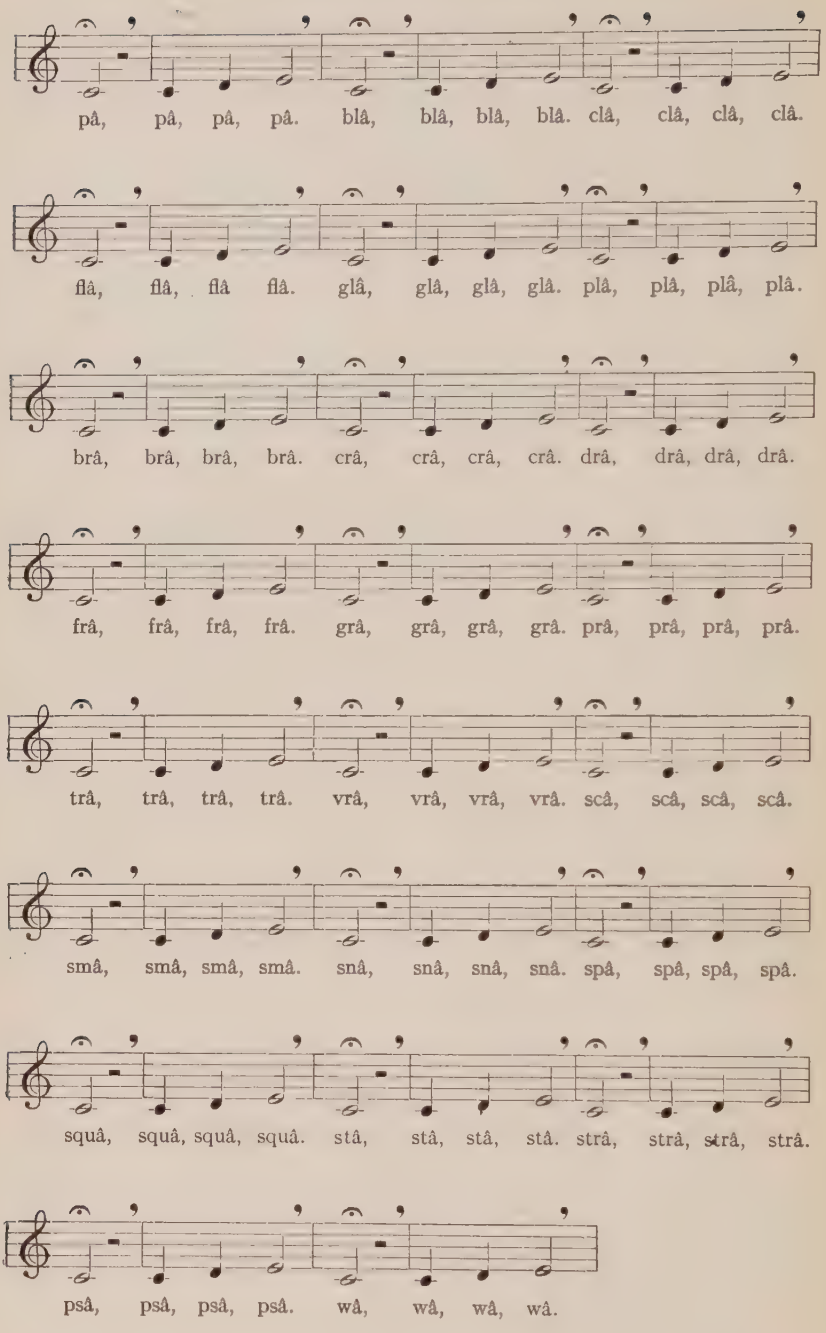
With this last lesson the student must review all the questions of past lessons and be ready to answer them.

PART IV

I. FIRST COMPLETE EXERCISE

STANDARD VOWEL SOUND "â"

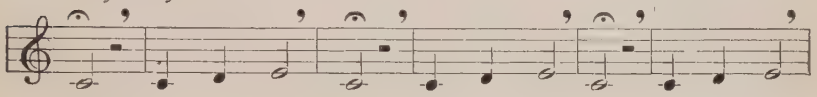
140. *With all Possible Consonantal Articulations* (â = **a** in *father*, open sound.)

Very slowly

dâ, dâ, dâ, dâ. câ, câ, câ, câ. fâ, fâ, fâ, fâ.
gâ, gâ, gâ, gâ. jâ, jâ, jâ, jâ. kâ, kâ, kâ, kâ.
lâ, lâ, lâ, lâ. nâ, nâ, nâ, nâ. quâ, quâ, quâ, quâ.
râ, râ, râ, râ. sâ, sâ, sâ, sâ. tâ, tâ, tâ, tâ.
vâ, vâ, vâ, vâ. zâ, zâ, zâ, zâ. çâ, çâ, çâ, çâ.
châ, châ, châ, châ. (i)llâ, (i)llâ, (i)llâ, (i)llâ. phâ, phâ, phâ, phâ.
gnâ, gnâ, gnâ, gnâ. bâ, bâ, bâ, bâ. mâ, mâ, mâ, mâ.

pâ, pâ, pâ, pâ. blâ, blâ, blâ, blâ. clâ, clâ, clâ, clâ.
flâ, flâ, flâ flâ. glâ, glâ, glâ, glâ. plâ, plâ, plâ, plâ.
brâ, brâ, brâ, brâ. crâ, crâ, crâ, crâ. drâ, drâ, drâ, drâ.
frâ, frâ, frâ, frâ. grâ, grâ, grâ, grâ. prâ, prâ, prâ, prâ.
trâ, trâ, trâ, trâ. vrâ, vrâ, vrâ, vrâ. scâ, scâ, scâ, scâ.
smâ, smâ, smâ, smâ. snâ, snâ, snâ, snâ. spâ, spâ, spâ, spâ.
squâ, squâ, squâ, squâ. stâ, stâ, stâ, stâ. strâ, strâ, strâ, strâ.
psâ, psâ, psâ, psâ. wâ, wâ, wâ, wâ.

II. SECOND COMPLETE EXERCISE[1]

STANDARD VOWEL SOUND "a"

141. *With all Possible Consonantal Articulations* (a = a in *fat*, open sound.)

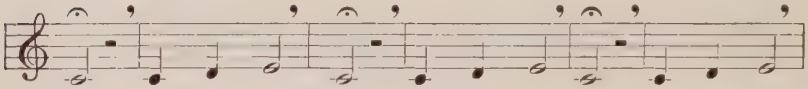
Very slowly

da,	da,	da,	da.	ca,	ca,	ca,	ca.	fa,	fa,	fa,	fa.
ga,	ga,	ga,	ga.	ja,	ja,	ja,	ja.	ka,	ka,	ka,	ka.
la,	la,	la,	la.	na,	na,	na,	na.	qua,	qua,	qua,	qua.
ra,	ra,	ra,	ra.	sa,	sa,	sa,	sa.	ta,	ta,	ta,	ta.
va,	va,	va,	va.	za,	za,	za,	za.	ça,	ça,	ça,	ça.
cha,	cha,	cha,	cha.	(*i*)lla,	(*i*)lla,	(*i*)lla,	(*i*)lla.	pha,	pha,	pha,	pha.
gna,	gna,	gna,	gna.	ba,	ba,	ba,	ba.	ma,	ma,	ma,	ma.
pa,	pa,	pa,	pa.	bla,	bla,	bla,	bla.	cla,	cla,	cla,	cla.
fla,	fla,	fla,	fla.	gla,	gla,	gla,	gla.	pla,	pla,	pla,	pla.
bra,	bra,	bra,	bra.	cra,	cra,	cra,	cra.	dra,	dra,	dra,	dra.
fra,	fra,	fra,	fra.	gra,	gra,	gra,	gra.	pra,	pra,	pra,	pra.
tra,	tra,	tra,	tra.	vra,	vra,	vra,	vra.	sca,	sca,	sca,	sca.
sma,	sma,	sma,	sma.	sna,	sna,	sna,	sna.	spa,	spa,	spa,	spa.
squa,	squa,	squa,	squa.	sta,	sta,	sta,	sta.	stra,	stra,	stra,	stra.
psa,	psa,	psa,	psa.	wa,	wa,	wa,	wa.				

[1] All the exercises are to be practiced as directed on page 79, FIRST COMPLETE EXERCISE.

III. THIRD COMPLETE EXERCISE

STANDARD VOWEL SOUND "o"

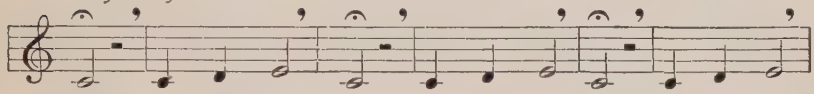
142. *With all Possible Consonantal Articulations* (o = o in *lord*, open sound.)

Very slowly

do,	do,	do,	do.	co,	co,	co,	co.	fo,	fo,	fo,	fo.
go,	go,	go,	go.	jo,	jo,	jo,	jo.	ko,	ko,	ko,	ko.
lo,	lo,	lo,	lo.	no,	no,	no,	no.	quo,	quo,	quo,	quo.
ro,	ro,	ro,	ro.	so,	so,	so,	so.	to,	to,	to,	to.
vo,	vo,	vo,	vo.	zo,	zo,	zo,	zo.	ço,	ço,	ço,	ço.
cho,	cho,	cho,	cho.	(*i*)llo,	(*i*)llo,	(*i*)llo,	(*i*)llo.	pho,	pho,	pho,	pho.
gno,	gno,	gno,	gno.	bo,	bo,	bo,	bo.	mo,	mo,	mo,	mo.
po,	po,	po,	po.	blo,	blo,	blo,	blo.	clo,	clo,	clo,	clo.
flo,	flo,	flo,	flo.	glo,	glo,	glo,	glo.	plo,	plo,	plo,	plo.
bro,	bro,	bro,	bro.	cro,	cro,	cro,	cro.	dro,	dro,	dro,	dro.
fro,	fro,	fro,	fro.	gro,	gro,	gro,	gro.	pro,	pro,	pro,	pro.
tro,	tro,	tro,	tro.	vro,	vro,	vro,	vro.	sco,	sco,	sco,	sco.
smo,	smo,	smo,	smo.	sno,	sno,	sno,	sno.	spo,	spo,	spo,	spo.
squo,	squo,	squo,	squo.	sto,	sto,	sto,	sto.	stro,	stro,	stro,	stro.
pso,	pso,	pso,	pso.	wo,	wo,	wo,	wo.				

IV. FOURTH COMPLETE EXERCISE

STANDARD VOWEL SOUND "è"

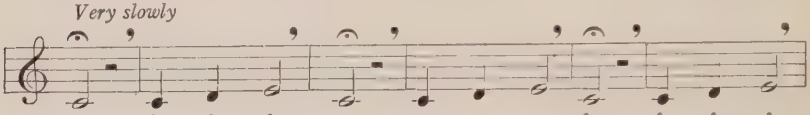
143. *With all Possible Consonantal Articulations* (è = e in *fresh*, open sound.)

Very slowly

dè, dè, dè, dè. cè, cè, cè, cè. fè, fè, fè, fè.
gè, gè, gè, gè. jè, jè, jè, jè. kè, kè, kè, kè.
lè, lè, lè, lè. nè, nè, nè, nè. què, què, què, què.
rè, rè, rè, rè. sè, sè, sè, sè. tè, tè, tè tè.
vè, vè, vè, vè. zè, zè, zè, zè. .....
chè, chè, chè, chè. (*i*)llè, (*i*)llè, (*i*)llè, (*i*)llè. phè, phè, phè, phè.
gnè, gnè, gnè, gnè. bè, bè, bè, bè. mè, mè, mè, mè.
pè, pè, pè, pè. blè, blè, blè, blè. clè, clè, clè, clè.
flè, flè, flè, flè. glè, glè, glè, glè. plè, plè, plè, plè.
brè, brè, brè, brè. crè, crè, crè, crè. drè, drè, drè, drè.
frè, frè, frè, frè. grè, grè, grè, grè. prè, prè, prè, prè.
trè, trè, trè, trè. vrè, vrè, vrè, vrè. scè, scè, scè, scè.
smè, smè, smè, smè. snè, snè, snè, snè. spè, spè, spè, sèp.
squè, squè, squè, squè. stè, stè, stè, stè. strè, strè, strè, strè.
psè, psè, psè, psè. wè, wè, wè, wè.

V. FIFTH COMPLETE EXERCISE

STANDARD VOWEL SOUND "e"

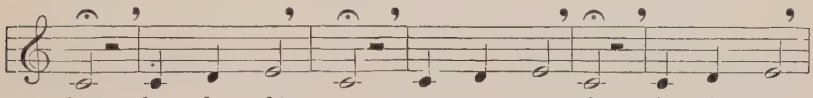
144. *With all Possible Consonantal Articulation* (e = u in *fuss*, open sound.)

Very slowly

de,	de,	de,	de.	ce,	ce,	ce,	ce.	fe,	fe,	fe,	fe.
ge,	ge,	ge,	ge.	je,	je,	je,	je.	ke,	ke,	ke,	ke.
le,	le,	le,	le.	ne,	ne,	ne,	ne.	que,	que,	que,	que.
re,	re,	re,	re.	se,	se,	se,	se.	te,	te,	te,	te.
ve,	ve,	ve,	ve.	ze,	ze,	ze,	ze.	. . . . .			
che,	che,	che,	che.	(*i*)lle,	(*i*)lle,	(*i*)lle,	(*i*)lle.	phe,	phe,	phe,	phe.
gne,	gne,	gne,	gne.	be,	be,	be,	be.	me,	me,	me,	me.
pe,	pe,	pe,	pe.	ble,	ble,	ble,	ble.	cle,	cle,	cle,	cle.
fle,	fle,	fle,	fle.	gle,	gle,	gle,	gle.	ple,	ple,	ple,	ple.
bre,	bre,	bre,	bre.	cre,	cre,	cre,	cre.	dre,	dre,	dre,	dre.
fre,	fre,	fre,	fre.	gre,	gre,	gre,	gre.	pre,	pre,	pre,	pre.
tre,	tre,	tre,	tre.	vre,	vre,	vre,	vre.	sce,	sce,	sce,	sce.
sme,	sme,	sme,	sme.	sne,	sne,	sne,	sne.	spe,	spe,	spe,	spe.
sque,	sque,	sque,	sque.	ste,	ste,	ste,	ste.	stre,	stre,	stre,	stre.
pse,	pse,	pse,	pse.	we,	we,	we,	we.				

VI. SIXTH COMPLETE EXERCISE

STANDARD NASAL VOWEL SOUND "an"

145. *With all Possible Consonantal Articulations* (**an** = a*n* in *wander*, open sound.)

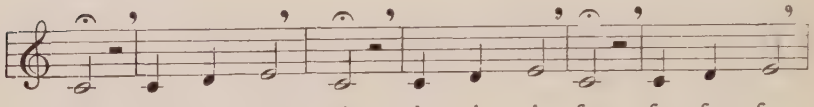
Very slowly

dan, dan, dan, dan. can, can, can, can. fan, fan, fan, fan.
gan, gan, gan, gan. jan, jan, jan, jan. kan, kan, kan, kan.
lan, lan, lan, lan. nan, nan, nan, nan. quan, quan, quan, quan.
ran, ran, ran, ran. san, san, san, san. tan, tan, tan, tan.
van, van, van, van. zan, zan, zan, zan. çan, çan, çan, çan.
chan, chan, chan, chan. (*i*)llan, (*i*)llan, (*i*)llan, (*i*)llan. phan, phan, phan, phan
gnan, gnan, gnan, gnan. ban, ban, ban, ban. man, man, man, man.
pan, pan, pan, pan. blan, blan, blan, blan. clan, clan, clan, clan.
flan, flan, flan, flan. glan, glan, glan, glan. plan, plan, plan, plan.
bran, bran, bran, bran. cran, cran, cran, cran, dran, dran, dran, dran.
fran, fran, fran, fran. gran, gran, gran, gran. pran, pran, pran, pran.
tran, tran, tran, tran. vran, vran, vran, vran. scan, scan, scan, scan.
sman, sman, sman, sman. snan, snan, snan, snan. span, span, span, span.
squan, squan, squan, squan. stan, stan, stan, stan. stan, stan, stan, stan.
psan, psan, psan, psan. wan, wan, wan, wan.

VII. SEVENTH COMPLETE EXERCISE

STANDARD NASAL VOWEL SOUND "in"

146. *With all Possible Consonantal Articulations* (in = **an** in *thanks*, open sound.)

Very slowly

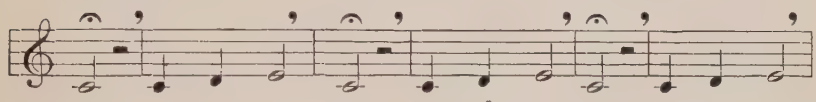


din, din, din, din. cin, cin, cin, cin. fin, fin, fin, fin.
gin, gin, gin, gin. jin, jin, jin, jin. kin, kin, kin, kin.
lin, lin, lin, lin. nin, nin, nin, nin. quin, quin, quin, quin.
rin, rin, rin, rin. sin, sin, sin, sin. tin, tin, tin, tin.
vin, vin, vin, vin. zin, zin, zin, zin. . . . . .
chin, chin, chin, chin. (*i*)llin, (*i*)llin, (*i*)llin, (*i*)llin. phin, phin, phin, phin.
gnin, gnin, gnin, gnin. bin, bin, bin, bin. min, min, min, min.
pin, pin, pin, pin. blin, blin, blin, blin. clin, clin, clin, clin.
flin, flin, flin, flin. glin, glin, glin, glin. plin, plin, plin, plin.
brin, brin, brin, brin. crin, crin, crin, crin. drin, drin, drin, drin.
frin, frin, frin, frin. grin, grin, grin, grin. prin, prin, prin, prin.
trin, trin, trin, trin. vrin, vrin, vrin, vrin. scin, scin, scin, scin.
smin, smin, smin, smin. snin, snin, snin, snin. spin, spin, spin, spin.
squin, squin, squin, squin. stin, stin, stin, stin, strin, strin, strin, strin.
psin, psin, psin, psin. win, win, win, win.

VIII. EIGHTH COMPLETE EXERCISE

STANDARD VOWEL SOUND "i"

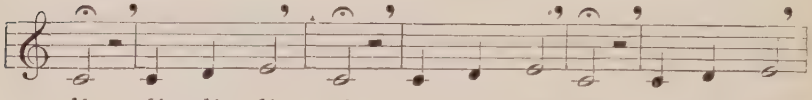
147. *With all Possible Consonantal Articulations* (i = ea in *neat*, semiopen sound.)

Very slowly .

di,	di,	di,	di.	ci,	ci,	ci,	ci.	fi,	fi,	fi,	fi.
gi,	gi,	gi,	gi.	ji,	ji,	ji,	ji.	ki,	ki,	ki,	ki.
li,	li,	li,	li.	ni,	ni,	ni,	ni.	qui,	qui,	qui,	qui.
ri,	ri,	ri,	ri.	si,	si,	si,	si.	ti,	ti,	ti,	ti.
vi,	vi,	vi,	vi.	zi,	zi,	zi	zi.....				
chi,	chi,	chi,	chi.	(*i*)lli,	(*i*)lli,	(*i*)lli,	(*i*)lli.	phi,	phi,	phi,	phi.
gni,	gni,	gni,	gni.	bi,	bi,	bi,	bi.	mi,	mi,	mi,	mi.
pi,	pi,	pi,	pi.	bli,	bli,	bli,	bli.	cli,	cli,	cli,	cli.
fli,	fli,	fli,	fli.	gli,	gli,	gli,	gli.	pli,	pli,	pli,	pli.
bri,	bri,	bri,	bri.	cri,	cri,	cri,	cri.	dri,	dri,	dri,	dri.
fri,	fri,	fri,	fri.	gri,	gri,	gri,	gri.	pri,	pri,	pri,	pri.
tri,	tri,	tri,	tri.	vri,	vri,	vri,	vri.	sci,	sci,	sci,	sci.
smi,	smi,	smi,	smi.	sni,	sni,	sni,	sni.	spi,	spi,	spi,	spi.
squi,	squi,	squi,	squi.	sti	sti,	sti,	sti.	stri,	stri,	stri,	stri.
psi,	psi,	psi,	psi.	wi,	wi,	wi,	wi.				

IX. NINTH COMPLETE EXERCISE

STANDARD VOWEL SOUND "é"

148. *With all Possible Consonantal Articulations* (é = y in *only*, semiopen sound.)

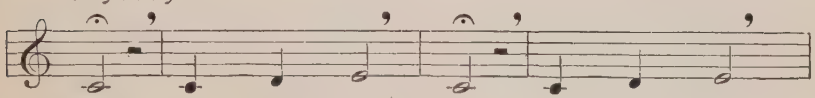
Very slowly

dé,	dé,	dé,	dé.	cé,	cé,	cé,	cé.	fé,	fé,	fé,	fé.
gé,	gé,	gé,	gé.	jé,	jé,	jé,	jé.	ké,	ké,	ké,	ké.
lé,	lé,	lé,	lé.	né,	né,	né,	né.	qué,	qué,	qué,	qué.
ré,	ré,	ré,	ré.	sé,	sé,	sé,	sé.	té,	té,	té,	té.
vé,	vé,	vé,	vé.	zé,	zé,	zé,	zé.				
ché,	ché,	ché,	ché.	(*i*)llé,	(*i*)llé,	(*i*)llé,	(*i*)llé.	phé,	phé,	phé,	phé.
gné,	gné,	gné,	gné.	bé,	bé,	bé,	bé.	mé,	mé,	mé,	mé.
pé,	pé,	pé,	pé.	blé,	blé,	blé,	blé.	elé,	clé,	clé,	clé.
flé,	flé,	flé,	flé.	glé,	glé,	glé,	glé.	plé,	plé,	plé,	plé.
bré,	bré,	bré,	bré.	cré,	cré,	cré,	cré.	dré,	dré,	dré,	dré.
fré	fré	fré	fré.	gré,	gré,	gré,	gré.	pré,	pré,	pré,	pré.
tré,	tré,	tré	tré.	vré,	vré,	vré,	vré.	scé,	scé,	scé,	scé.
smé,	smé,	smé,	smé.	sné,	sné,	sné,	sné.	spé,	spé,	spé,	spé.
squé,	squé,	squé,	squé.	sté,	sté,	sté,	sté.	stré,	stré,	stré,	stré.
psé,	psé,	psé,	psé.	wé,	wé,	wé,	wé.				

X. TENTH COMPLETE EXERCISE

STANDARD NASAL VOWEL SOUND "un"

149. *With all Possible Consonantal Articulations* (un = u*n* in *lunch*, semiopen sound.)

Very slowly

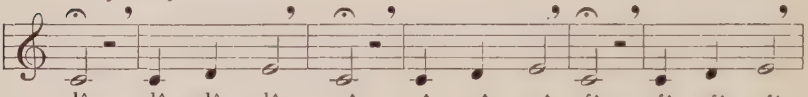


dun,	dun,	dun,	dun.	cun,	cun,	cun,	cun.
gun,	gun,	gun,	gun.	jun,	jun,	jun,	jun.
lun,	lun,	lun,	lun.	nun,	nun,	nun,	nun.
run,	run,	run,	run.	sun,	sun,	sun,	sun.
vun,	vun,	vun,	vun.	zun,	zun,	zun,	zun.
chun,	chun,	chun,	chun.	(*i*)llun,	(*i*)llun,	(*i*)llun,	(*i*)llun.
gnun,	gnun,	gnun,	gnun.	bun,	bun,	bun,	bun.
pun,	pun,	pun,	pun,	blun,	blun,	blun,	blun.
flun,	flun,	flun,	flun.	glun	glun,	glun,	glun.
brun,	brun,	brun,	brun.	crun,	crun,	crun,	crun.
frun,	frun,	frun,	frun.	grun,	grun,	grun,	grun.
trun,	trun,	trun,	trun.	vrun,	vrun,	vrun,	vrun.
smun,	smun,	smun,	smun.	snun,	snun,	snun,	snun.
squ'un,	squ'un,	squ'un,	squ'un.	stun,	stun,	stun,	stun.
psun,	psun,	psun,	psun.	wun,	wun,	wun,	wun.
fun,	fun,	fun,	fun.	kun,	kun,	kun,	kun.
qu'un,	qu'un,	qu'un,	qu'un.	tun,	tun,	tun,	tun.
çun,	çun,	çun,	çun.	phun,	phun,	phun,	phun.
mun,	mun,	mun,	mun.	clun,	clun,	clun,	clun.
plun,	plun,	plun,	plun.	drun,	drun,	drun,	drun.
prun,	prun,	prun,	prun.	scun,	scun,	scun,	scun.
spun,	spun,	spun,	spun.	strun,	strun,	strun,	strun.

XI. ELEVENTH COMPLETE EXERCISE

STANDARD VOWEL SOUND "ô"

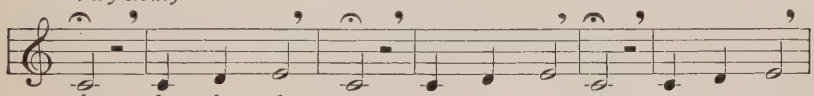
150. *With all Possible Consonantal Articulations* (ô = o in *old*, closed-pointed sound.)

Very slowly

dô,	dô,	dô,	dô.	cô,	cô,	cô,	cô.	fô,	fô,	fô,	fô.
gô,	gô,	gô,	gô.	jô,	jô,	jô,	jô.	kô,	kô,	kô,	kô.
lô,	lô,	lô,	lô.	nô,	nô,	nô,	nô.	quô.	quô,	quô,	quô.
rô	rô,	rô,	rô.	sô,	sô,	sô,	sô.	tô,	tô,	tô,	tô.
vô,	vô,	vô,	vô.	zô,	zô,	zô,	zô.	çô,	çô,	çô,	çô.
chô,	chô,	chô,	chô.	(*i*)llô,	(*i*)llô,	(*i*)llô,	(*i*)llô.	phô,	phô,	phô,	phô.
gnô,	gnô,	gnô,	gnô.	bô,	bô,	bô,	bô.	mô,	mô,	mô,	mô.
pô,	pô,	pô,	pô.	blô,	blô,	blô,	blô.	clô,	clô,	clô,	clô.
flô,	flô,	flô,	flô.	glô,	glô,	glô,	glô.	plô,	plo,	plô,	plô.
brô,	brô,	brô,	brô.	crô,	crô,	crô,	crô.	drô,	drô,	drô,	drô.
frô,	frô,	frô,	frô.	grô,	grô,	grô,	grô.	prô,	prô,	prô,	prô.
trô,	trô,	trô,	trô.	vrô,	vrô,	vrô,	vrô.	scô,	scô,	scô,	scô.
smô,	smô,	smô,	smô.	snô,	snô,	snô,	snô.	spô,	spô,	spô,	spô.
squô,	squô,	squô,	squô.	stô,	stô,	stô,	stô.	strô,	strô,	strô,	strô.
psô,	psô,	psô,	psô.	wô,	wô,	wô,	wô.				

XII. TWELFTH COMPLETE EXERCISE

STANDARD VOWEL SOUND "u"

151. *With all Possible Consonantal Articulations* (u = . . . closed-pointed sound.)

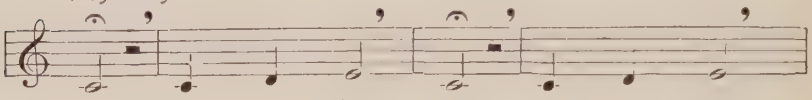
Very slowly

du, du, du, du. cu, cu, cu, cu. fu, fu, fu, fu.
gu, gu, gu, gu. ju, ju, ju, ju. ku, ku, ku, ku.
lu, lu, lu, lu. nu, nu, nu, nu, ...
ru, ru, ru, ru. su, su, su, su. tu, tu, tu, tu.
vu, vu, vu, vu. zu, zu, zu, zu. çu, çu, çu, çu.
chu, chu, chu, chu. (*i*)llu, (*i*)llu, (*i*)llu. (*i*)llu. phu, phu, phu, phu.
gnu, gnu, gnu, gnu. bu, bu, bu, bu. mu, mu, mu, mu.
pu, pu, pu, pu. blu, blu, blu, blu. clu, clu, clu, clu.
flu, flu, flu, flu. glu, glu, glu, glu. plu, plu, plu, plu.
bru, bru, bru, bru. cru, cru, cru, cru. dru, dru, dru, dru.
fru, fru, fru, fru. gru, gru, gru, gru. pru, pru, pru, pru.
tru, tru, tru, tru, vru, vru, vru, vru. scu, scu, scu, scu.
smu, smu, smu, smu, snu, snu, snu, snu. spu, spu, spu, spu.
. . . . . stu, stu, stu, stu. stru, stru, stru, stru.
psu, psu, psu, psu. wu, wu. wu, wu.

XIII. THIRTEENTH COMPLETE EXERCISE

STANDARD VOWEL SOUND "ou"

152. *With all Possible Consonantal Articulations* (ou = oo in *food*, closed-pointed sound.)

Very slowly



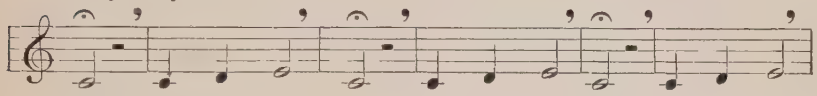
dou,	dou,	dou,	dou.	cou,	cou,	cou,	cou.
gou,	gou,	gou,	gou.	jou,	jou,	jou,	jou.
lou,	lou,	lou,	lou.	nou,	nou,	nou,	nou.
rou,	rou,	rou,	rou.	sou,	sou,	sou,	sou.
vou,	vou,	vou,	vou.	zou,	zou,	zou,	zou.
chou,	chou,	chou,	chou.	(*i*)llou,	(*i*)llou,	(*i*)llou,	(*i*)llou.
gnou,	gnou,	gnou,	gnou.	bou,	bou,	bou,	bou.
pou,	pou,	pou,	pou.	blou,	blou,	blou,	blou.
flou,	flou,	flou,	flou.	glou,	glou,	glou,	glou.
brou,	brou,	brou,	brou.	crou,	crou,	crou,	crou.
frou,	frou,	frou,	frou.	grou,	grou,	grou,	grou.
trou,	trou,	trou,	trou.	vrou,	vrou,	vrou,	vrou.
smou,	smou,	smou,	smou.	snou,	snou,	snou,	snou.
squou,	squou,	squou,	squou.	stou,	stou,	stou,	stou.
psou,	psou,	psou,	psou.	wou,	wou,	wou,	wou.
fou,	fou,	fou,	fou.	kou,	kou,	kou,	kou.
quou,	quou,	quou,	quou.	tou,	tou,	tou,	tou.
çou,	çou,	çou,	çou.	phou,	phou,	phou,	phou.
mou,	mou,	mou,	mou.	clou,	clou,	clou,	clou.
plou,	plou,	plou,	plou.	drou,	drou,	drou,	drou.
prou,	prou,	prou,	prou.	scou,	scou,	scou,	scou.
spou,	spou,	spou,	spou.	strou,	strou,	strou,	strou.

XIV. FOURTEENTH COMPLETE EXERCISE

STANDARD VOWEL SOUND "eu"

153. *With all Possible Consonantal Articulations* (eu = . . . closed-pointed sound.)

Very slowly



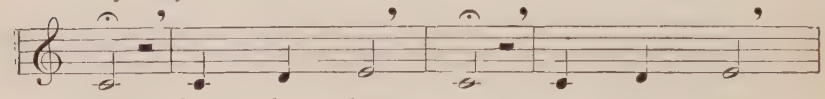
deu, deu, deu, deu. ceu, ceu, ceu, ceu. feu, feu, feu, feu.
geu, geu, geu, geu. jeu, jeu, jeu, jeu. keu, keu, keu, keu.
leu, leu, leu, leu. neu, neu, neu, neu. queu, queu, queu, queu.
reu, reu, reu, reu. seu, seu, seu, seu. teu, teu, teu, teu.
veu, veu, veu, veu. zeu, zeu, zeu, zeu. . . . . .
cheu, cheu, cheu, cheu. (*i*)lleu, (*i*)lleu, (*i*)lleu, (*i*)lleu. pheu, pheu, pheu, pheu.
gneu, gneu, gneu, gneu. beu, beu, beu, beu. meu, meu, meu, meu.
peu, peu, peu, peu. bleu, bleu, bleu. bleu. cleu, cleu, cleu, cleu.
fleu, fleu, fleu, fleu. gleu. gleu, gleu, gleu. pleu, pleu, pleu, pleu.
breu, breu, breu, breu. creu, creu, creu, creu. dreu, dreu, dreu, dreu.
freu, freu, freu, freu. greu, greu, greu, greu. preu, preu, preu, preu.
treu, treu, treu, treu. vreu, vreu, vreu, vreu. sceu, sceu, sceu, sceu.
smeu, smeu, smeu, smeu. sneu, sneu, sneu, sneu. speu, speu, speu, speu.
squeu, squeu, squeu, squeu. steu, steu, steu, steu. streu, streu, streu, streu.
pseu, pseu, pseu, pseu. weu, weu, weu, weu.

XV. FIFTEENTH COMPLETE EXERCISE

STANDARD NASAL VOWEL SOUND "on"

154. *With all Possible Consonantal Articulations* (on = o*n* in *don't*, closed-pointed sound.)

Very slowly

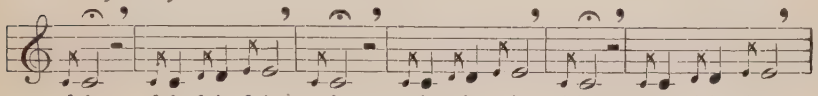


don,	don,	don,	don.	con,	con,	con,	con.
gon,	gon,	gon,	gon.	jon,	jon,	jon,	jon.
lon,	lon,	lon,	lon.	non,	non,	non,	non.
ron,	ron,	ron,	ron.	son,	son,	son,	son.
von,	von,	von,	von.	zon,	zon,	zon,	zon.
chon,	chon,	chon,	chon.	(*i*)llon,	(*i*)llon,	(*i*)llon,	(*i*)llon.
gnon,	gnon,	gnon,	gnon.	bon,	bon,	bon,	bon.
pon,	pon,	pon,	pon.	blon,	blon,	blon,	blon.
flon,	flon,	flon,	flon.	glon,	glon,	glon,	glon.
bron,	bron,	bron,	bron.	cron,	cron,	cron,	cron.
fron,	fron,	fron,	fron.	gron,	gron,	gron,	gron.
tron,	tron,	tron,	tron.	vron,	vron,	vron,	vron.
smon,	smon,	smon,	smon.	snon,	snon,	snon,	snon.
squon,	squon,	squon,	squon.	ston,	ston,	ston,	ston.
pson,	pson,	pson,	pson.	won,	won,	won,	won.
fon,	fon,	fon,	fon.	kon,	kon,	kon,	kon.
quon,	quon,	quon,	quon.	ton,	ton,	ton,	ton.
çon,	çon,	çon,	çon.	phon,	phon,	phon,	phon.
mon,	mon,	mon,	mon.	clon,	clon,	clon,	clon.
plon,	plon,	plon,	plon.	dron,	dron,	dron,	dron.
pron,	pron,	pron,	pron.	scon,	scon,	scon,	scon.
spon,	spon,	spon,	spon.	stron,	stron,	stron,	stron.

XVI. SIXTEENTH COMPLETE EXERCISE

ON THE DIPHTHONG "oi"

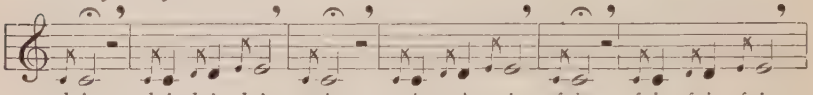
155. *With all Possible Consonantal Articulations* (oi = ou-a, open sound.)

Very slowly

doi, doi, doi, doi. coi, coi, coi, coi. foi, foi, foi, foi.
goi, goi, goi, goi. joi, joi, joi, joi. loi, loi, loi, loi.
moi, moi, moi, moi. noi, noi, noi, noi. poi, poi, poi, poi.
quoi, quoi, quoi, quoi. roi, roi, roi, roi. soi, soi, soi, soi.
toi, toi, toi, toi. voi, voi, voi, voi. zoi, zoi, zoi, zoi.
çoi, çoi, çoi, çoi. choi, choi, choi, choi. boi, boi, boi, boi.
bloi, bloi, bloi, bloi. cloi, cloi, cloi, cloi. gloi, gloi, gloi, gloi.
ploi, ploi, ploi, ploi. broi, broi, broi, broi. croi, croi, croi, croi.
droi, droi, droi, droi. froi, froi, froi, froi. groi, groi, groi, groi.
proi, proi, proi, proi. troi, troi, troi, troi. vroi, vroi, vroi, vroi.
scoi, scoi, scoi, scoi. stoi, stoi, stoi, stoi.

XVII. SEVENTEENTH COMPLETE EXERCISE

ON THE DIPHTHONG "ui"

156. *With all Possible Consonantal Articulations*

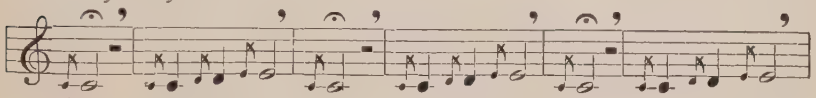
Very slowly

dui, dui, dui, dui. cui, cui, cui, cui. fui, fui, fui, fui.
gui, gui, gui, gui. jui, jui, jui, jui. lui, lui, lui, lui.
mui, mui, mui, mui. nui, nui, nui, nui. pui, pui, pui, pui.
. . . . . rui, rui, rui, rui. sui, sui, sui, sui.
tui, tui, tui, tui. vui, vui, vui, vui. zui, zui, zui, zui.
çui, çui, çui, çui. chui, chui, chui, chui. bui, bui, bui, bui.
blui, blui, blui, blui. clui, clui, clui, clui. glui, glui, glui, glui.
plui, plui, plui, plui. brui, brui, brui, brui. crui, crui, crui, crui.
drui, drui, drui, drui. frui, frui, frui, frui. grui, grui, grui, grui.
prui, prui, prui, prui. trui, trui, trui, trui. vrui, vrui, vrui, vrui.
scui, scui, scui, scui. stui, stui, stui, stui.

XVIII. EIGHTEENTH COMPLETE EXERCISE

ON THE DIPHTHONG "ieu"

157. *With all Possible Consonantal Articulations*

Very slowly



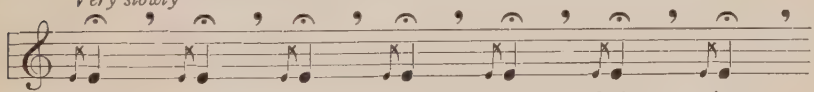
dieu,	dieu,	dieu,	dieu.	cieu,	cieu,	cieu,	cieu.	fieu,	fieu,	fieu,	fieu.
gieu,	gieu,	gieu,	gïeu.	lieu,	lieu,	lieu,	lieu.	nieu,	nieu,	nieu,	nieu.
rieu,	rieu,	rieu,	rieu.	sieu,	sieu,	sieu,	sieu.	tieu,	tieu,	tieu,	tieu.
vieu,	vieu,	vieu,	vieu.	zieu,	zieu,	zieu,	zieu.	chieu,	chieu,	chieu,	chieu.
bieu,	bieu,	bieu,	bieu.	mieu,	mieu,	mieu,	mieu.	pieu,	pieu,	pieu,	peiu.

XIX. NINETEENTH COMPLETE EXERCISE

DIFFERENT DIPHTHONGS

158. *With all Possible Consonantal Articulations*

(Each diphthong must be repeated ten times in succession)

Very slowly

dia,	dié,	dui,	bia,	biè,	bui,	cia.
ciè,	ciô,	lion,	dion,	pion,	loin,	foin.
moin,	pia,	pié,	pio,	fia,	fiè,	fié.
tien,	via,	vio,	vian,	mié,	miè,	miô.
foin,	juin,	chien,	mien,	vien,	tié,	tiè.

SPECIAL EXERCISES ON ROLLING THE LETTER "r"

159. There are three principal ways of rolling the letter **r**: with the *tip* of the tongue, with the *top* of the tongue, with the *root* of the tongue.

The best rolling of the letter **r** in singing is with the *tip* of the tongue. This rolling applies to both the French and the Italian **r**.

The following exercises are recommended to those who cannot roll the **r**. If they practice them every day, were it for only five minutes each time, they will acquire a good articulation in a very short time. But when excellence in rolling the **r** is acquired, the exercises should be continued, otherwise efficiency will soon be lost.

EXERCISES

To be pronounced with energy, pressing on the **s** especially, and continuously pointing the lips until the end of the syllable. The three syllables to be given in the same breath, pronouncing, of course, the combined vowels **ou** as English "oo" in *food*: STOU, STOU, STOU. Then, also in the same breath: STOU, STOU, STOU, STROU.

When the student is convinced that the letter **r** in the last syllable of this exercise is rolled satisfactorily, and that the exercise has been repeated a number of times with success, he will next try to repeat the exercise, giving the last syllable twice in succession, thus: STOU, STOU, STOU, STROU, STROU. When complete efficiency is acquired, he will repeat the last syllable a number of times in succession, thus: STROU, STROU, STROU, STROU, etc.; and the next exercise will be as follows: STROU, ROU; STROU, ROU; STROU, ROU, ROU, ROU.

When the above part is practically mastered, not before, the student will repeat the same, but will change the vowel sound in the following order:

Stô... *etc.*, Stou... *etc.*, Stu... *etc.*, Steu... *etc.*, Sti... *etc.*, Sté... *etc.*, Stun... *etc.*, Sta... *etc.*, Stè... *etc.*, Ste... *etc.*, Sto... *etc.*, Stin... *etc.*, Stan... *etc.*, Stâ... *etc.*

PART V — APPENDIX

160. LIST OF THE PRINCIPAL FRENCH WORDS BEGINNING WITH THE MUTE "h"

Habile, habit, habillage, habileté, habilement, habillement, habiller, habitable, habitant, habitation, habiter, habitude, habituer, habituel, haleine, hallucination, haltère, hameçon, harmonica, harmonie, harmonieux, héberger, hébété, hébreu, hécatombe, hectare, hecto, hélice, héliotrope, hellénique, Helvétie, hémicycle, hémisphère, hémistiche, hémorragie, hépatique, héraldique, herbe, herbier, Hercule, hérédité, hérésie, héritage, hermétique, hermine, hermitage, héroïne (in the masculine, "héros," the **h** is aspirated, — see paragraph 161), héroïsme, hésiter, heure, heureux, hiatus, hier, hiéroglyphe, hilarité, hindou, hippique, hippodrome, hippopotame, hirondelle, hirsute, histoire, histrion, hiver, holocauste, homéopathie, homicide, hommage, homme, homogène, honnête, honneur, honorer, hôpital, horaire, horizon, horloge, horoscope, horreur, horrible, hortensia, horticulture, hospice, hospitalité, hostie, hostilité, hôte, hôtel, huile, huissier, huître, humain, humble, humeur, humidité, humilité, humoriste, humour, hydraulique, hydre, hydrogène, hydromel, hydrophobie, hydropisie, hyperbolique, hypnotisme, hypocondrie, hypocrisie, hypothèque, hypothèse, hystérie, etc.

161. LIST OF THE PRINCIPAL FRENCH WORDS BEGINNING WITH THE ASPIRATED "h"

Hâbleur, hache, hacher, hachette, hachis, hachure, hagard, haillon, haine, haineux, haineusement, haïssable, halage, haie, hâle, hâler, halle, hallebarde, hallier, halo, halte, hamac, hameau, hampe, hangar, Hanovre, hanche, hanneton, hanse, hanter, happer, haquenée, haquet, harangue, haros, harasser, harceler, hardes, hardi, hareng, hargneux, haricot, haridelle, harnais, haro, harem, harpe, harpie, harpon, hasard, hâte, hauban, haubert, haut, hautbois, hauteur, have, havre, havresac, heaume, héler, hennir, héraut, hère, hérisser, hernie, héron, héros (in the feminine and other derivatives of "héros," the **h** is mute, — see paragraph 160), herse, hêtre, heurter, hibou, hideux, hiérarchie, hisser, hobereau,

hocher, hochet, holà, Hollande, homard, Hongrie, honte, hoquet, horde, horion, hors, hotte, Hottentot, houblon, houe, houille, houle, houlette, houppe, hourder, housse, houx, hoyau, huche, huée, huguenot, huis, huit, humer, hune, huppe, hure, hurlement, hussard, hutte, etc.

"QU"

First. As a rule, **qu** is pronounced like a single **k**, the letter **u** remaining silent. (See paragraph 70.)

EXCEPTIONS

The letter **u** in **qu** is sounded in a few words taken from the Latin or from other foreign languages, and is pronounced like the regular French **u** when the next letter is **e** or **i**; and like **ou** when the next letter is **a.**

162. List of the principal words in which the letter **u** immediately followed by **e** or **i** is regularly pronounced like the standard French vowel **u:**

équestre (éku-estre), and the same sound of **ku** in all the following words: **équitation, équiangle, équidistant, équilatéral, questeur, quia, quibus, quiddité, quiescent, quiétisme, quiétude, quinquagénaire,** (kuin-koua...), **quinquagésime** (kuin-koua...), **quinquennal quinquérème, quintette, quitus, requiem, ubiquité, Quintilien, quintupler.**

163. List of the principal words in which the letter **u** immediately followed by the letter **a** is pronounced like the standard French sign **ou:**

aquarelle (akoua-relle), and the same sound of **koua** in all the following words: **aquarium, aqua-tinta, aquarelliste, aquatile, aquatique, équateur, équation, équatorial, adéquat, in-quarto, loquace, quadrangulaire, quartette, quartz, quinquagénaire** (kuin-koua...), **quadrige, quadrupède, quatuor, square.**

"S"

First. The letter **s** is pronounced as in the English word *sister.* (See paragraph 72.)

Second. The letter **s** between vowels in a word, or the plural **s** linked to the following word in a "liaison," is pronounced like the letter **z.**

EXCEPTIONS

164. First. List of words in which the letter **s** being between vowels on account of a prefix added to the words forms a COMPOUND WORD, and the **s** keeps its regular sound, as in the English word *sister:* **antisocial** (anti social), **antiseptique** (anti septique), **asymptote** (à symptote), **coseigneur** (co seigneur), **bisection** (bi section), **désuétude** (dé suétude), **entresol** (entre sol), **parasol** (para sol), **polysyllabique** (poly syllabique), **tournesol** (tourne sol), **monosyllabe** (mono syllabe), **havresac** (havre sac), **soubresaut** (soubre saut), **préséance** (pré séance), **présupposer** (pré supposer) and in all the tenses of this verb, **vivisection** (vivi section), **vraisemblable** (vrai semblable), and in the derivatives of these words, as well as in all the tenses of the following verbs: **resacrer, resaigner, resaisir, resaluer,** which are simply the verbs: **sacrer, saigner, saisir, saluer** etc., to which the prefix **re** (meaning *again*) has been added.

165. Second. The letter **s** is pronounced like a **z** *after a consonant,* and without any visible reason, in the following words and their derivatives: **Alsace** (al-zace), **balsamine** (bal-zamine), **balsamique** (bal-zamique), **bisbille** (biz-bille), **Dresde** (drez-de), **israélite** (iz-raélite), **intransitif** (intran-zitif), **presbytère** (prez-bitère), **transaction** (tran-zaction), **transiger** (tran-ziger), **transatlantique** (tran-zatlantique), **transitif** (tran-zitif), **intransitif** (intran-zitif), **transit** (tran-zi), **transition** (tran-zition).

For list of pronounced **s** at the end of words, see paragraph 167.

CH

The combined consonants **ch** are articulated like **k**.

166. First. Always when immediately followed by a consonant or at the end of words.

Second. In words taken from the Greek, the Latin, and the Italian. List of the principal words in which **ch** is articulated like **k**: anachronisme, antechrist, Achmet, catachrèse, chloé, chlore, chloroforme, chlorose, drachme, chrétien, chrestomathie, Christ, chromatique, chrome, chronique, chronologie, chronomètre, polytechnique, chrysalide, chrysanthème, synchronisme, technique, yacht (iak); archaïsme, anachorète, archange, archéologie, archétype, archonte, bacchante, Calchas, patriarchal, catéchumène, chaos (ka-ô), chiro-mancie (*but not in* "chirurgie"), psychologie, chélidoine, chœur, choriste, choléra, écho, épichérème, eucharistie, gutta-percha, lichen, malachite, orchestre, orchidée, Jéricho, Machabée, Anacharsis, Bacchus (*but not in* "bachique"),

Chalcédoine, Chaldée, Cham (Ka-m), Charybde, Cherubini, Chio, Melchisédech, Michel-Ange, Machiavel (*but not in* "machiavélique, machiavélisme"), Zacharie, Nabuchodonosor, Munich, and their derivatives.

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167. LIST OF THE PRINCIPAL WORDS WITH CONSONANTS PRONOUNCED AT THE END

B — **cab, nabab, baobab, rumb, club, Job, Jacob.**

C — **bac, lac, micmac, hamac; échec, bec, sec, avec; hic, arsenic, public; choc, langue d'oc, bloc, troc; truc, caduc; bouc.** (After a consonant, the **c** is generally not pronounced: **blan*c*** (blan), **ban*c*, fran*c*, flan*c*, mar*c*, jon*c*, por*c*, tron*c*, cler*c*; je vain*c*s, il convain*c*.**

NOTICE that although the **c** is silent, it would be pronounced in a "liaison" if it is in the singular: **aspect, respect, circomspect, suspect.** Examples: **aspec*t* étrange; suspec*t* à tout le monde,** etc.

D — **sud, Alfred, David, Georges Sand,** and in foreign names.

F — **chef, bref, cerf, nef, œuf, neuf, bœuf, veuf, vif, actif, naïf, natif, canif.**

G — **grog, zig-zag, joug, legs.**

L — Is pronounced in *all* the words ending in **al, el, ol, eul, eil,** and **ail.** Also in: **Il, fil, vil, cil, exil, Nil, nul, calcul, recul, avril.**

M — The final **m** is pronounced only in foreign words, such as: **album, géranium, pensum, factum, opium, rhum, intérim, idem, requiem, harem, Harlem, Abraham, Amsterdam, macadam, tam-tam,** and words of Latin origin, as **minimum, maximum,** etc.

N — **abdomen** (abdomè-n), **amen** (â-mè-n), **dictamen, gluten, gramen, hymen** (i-mè-n), **lichen,** (li-kè-n), **pollen, spécimen, Aden, Éden, Niémen, Yiémen,** etc.

P — **cap, croup, jalap, julep.**

Q — **coq, coq-à-l'âne, cinq** (when not the numeral adjective).

R — Always pronounced, when not in the termination **er.**

EXCEPTIONS: The final **r** in **er** is pronounced in the following words: **fer, cher, enfer, mer, amer, éther, hiver, ver, vers, cuiller, hier, fier** (the adjective), **Jupiter,** and in some proper names of no more than two syllables and of German origin: **Auber, Berr, Kléber, Henner, Muller, Murger, Thasser, Weber, Walter,** etc.

S — **as** (âss), **hélas, atlas, vasistas, aloès** (alo-èss), **florès, Cortes, bis** (meaning "twice"), **iris, ibis, jadis, cassis, maïs, gratis, lapis, oasis, métis, myosotis, vis, laps** (lapss), **os** (in the singular), **mérinos,**

rhinocéros, albinos, pathos, Mars, Argus, chorus, angélus, omnibus, orémus, hiatus, papyrus, prospectus, blocus, rébus, ours, mœurs. In the word **obus** the **s** is pronounced like **z** (obuz). In the word **fils** (son), the **s** is pronounced and the **l** is silent (fiss).

The final **s** is also pronounced in the following proper names: **Arras, Assas, Agnès, Clovis, Calvados, Fleurus, Vénus, Lans, Sens, Mons, Reims** (rinss), **Périclès, Médicis, Pâris, Argos, Carlos, Phoébus, Sirius, Bacchus, Pallas, Crésus, Rubens, Camoëns.**

SOME PECULIARITIES: **gars** (*boy*) is pronounced **gar** (no **s**), and familiarly is simply pronounced, **gâ**. The letter **s** in the words **tous, plus, sens, lis** is sometimes pronounced and sometimes silent, **tous** (*adjective*) is pronounced **tou.** When **tous** is a *pronoun* the **s** is pronounced: **touss.** When **plus** means *more of it*, the **s** is pronounced (the **s** is also pronounced, "A plus B" (A + B)). In the other cases the **s** is silent. With **sens** the final **s** is pronounced in all cases, except in the three following expressions: **le bons sens; le sens commun; sens dessus dessous,** in which cases the **s** is silent. In **lis** the **s** is always pronounced, except when speaking of the emblem: **fleur-de-lis,** where it is silent.

T — **dot, fat, net, brut, chut, occiput, bismuth, luth, Ruth, rapt, est, ouest, Christ, lest, malt, Brest; abject, correct, direct, infect, compact, tact, intact, strict; déficit, huit, exact, ut, mat, concept, transept, prétérit,** etc.

X — **borax, codex, index, larynx, lynx, onyx, pharynx, phénix, silex, sphinx, thorax; Félix, Pollux, Styx, Cadix.**

The **x** of **six** and **dix** is pronounced like **s: siss, diss.**

Z — **fez, gaz, Rodez; Suez, Vera-Cruz.** In the following names, **z** is pronounced like **s: Coblentz** (... anse), **Metz** (mèss), **Seltz** (selss).

A = Â

168. LIST OF THE PRINCIPAL WORDS IN WHICH "a" IS PRONOUNCED LIKE "â," WITHOUT ANY VISIBLE REASON

"As (âss), ah! (â), bazar, topaze, gazon, flamme, crabe, cadre, sabre, sable, rare, phrase, nasal, nasaux, gaz, vase, phase, caucase, case, tasse, miracle, chocolat, hélas, amen, diable, marron, fable, climat, carré, carreau, carrosse, carrière, barre, barreau, baron, maçon, embarras, navré, espace, oracle, scabreux, manne, prélat, cadavre, candelabre, parrain, casse, classe, marraine, esclave, jadis, tréma, chalet, haillon;

in all the tenses of the verbs: ramasser, gagner, condamner, déclamer, délabrer, cabrer, enlacer, accabler, railler, brailler, débrailler, *and their derivatives.*

O = Ô

169. LIST OF THE PRINCIPAL WORDS IN WHICH "O" IS PRONOUNCED LIKE "Ô" WITHOUT ANY VISIBLE REASON

Close, dose, pose, prose, rose, rosée, fosse, grosse, axiome, idiome, zone, hippodrome, hyposulfate, oasis, obole, odeur, odieux, opium, opposer (and in all tenses of this verb), opposition, opprobre, atome, arome, amazone, momie, osier, Ostrogot, rosaire, positif, positivisme, supposition, rococo, boa, bobo, Bohème, chose, cloporte, closerie, coaccusé, dodo, gogo, holà! and all tenses of the verbs oser, doser, arroser, coaguler, etc., *and their derivatives.*

AU = O

170. LIST OF THE FEW PRINCIPAL WORDS IN WHICH "AU" IS PRONOUNCED LIKE OPEN "O," WITHOUT ANY VISIBLE REASON

au in all the following words was formerly pronounced as ô, but is generally pronounced now as the open **o**: **Auguste, Augustin, auberge, aubergine, augmentation, augure, auspice, austérité, austral, Australien, Austrasien, autel, authentique, autographe, autocrate, automate, automatique, autonomie, autopsie, autoritaire, Auvergne, auxiliaire, cauchemar, caustique, cautère, mauvais, mauviette, naufrage, nautique, paupière, rauque**; all tenses of the verbs **autographier, autoriser, augmenter, augurer, ausculter, cautériser, naufrager,** *and all their derivatives.*

NOTA BENE. Combined **au** is always pronounced like the open **o** when followed by the letter **r**. (See paragraph 137.)

GN

171. ADDITIONAL EXPLANATIONS:

The nasal liquid **gn** is very often badly pronounced, even by a great many French people. There are two great mistakes made about it: **first,** some persons will say that the French **gn** is pronounced **ni,**

and will not hesitate to make you pronounce "a-niô" for **"agneau,"** "ensei-nier," for **"enseigner,"** which is the pronunciation of young children before they can articulate their language properly; it is defective pronunciation and must be avoided. **Second,** other persons insist on making the student pronounce the French **gn** thus: **"gni;"** by so doing they add the vowel **i** to the real articulation, and they would make the student pronounce "a-gniô" for **"agneau"** (a-gnô), and "enseignier" for **"enseigner."** This pronunciation is still worse than the first one but both are wrong. Notice, however, **first,** that French methods for English-speaking people that give the above wrong explanations about the French **gn** are generally written by people *not* born French; **second,** that they always say: "French **gn** is pronounced *something* like **ni,** as in the English word 'onion;' — or *something* like **gni** as heard in the Italian word 'Signor.'" The way they express themselves shows that they are not very sure.

These two wrong ways of pronouncing the French **gn** come from the fact that the modern notation **gn** was IGN in the old French. Examples: "campagne, montagne, compagne" were formerly "campaigne, montaigne, compaigne." But the letter **i** was not pronounced and has been removed. It seems that some people have kept the former letter **i** in their minds and place it now after the **gn.** These wrong pronunciations are of little importance in ordinary conversation, but must by all means be avoided in singing or in elocution. (See the Abbé Rousselot's "Précis de Prononciation Française," pages 70 and 71.)—If the words "vous enseignez" were to be pronounced "vous enseigniez," how would the Imperfect of the Indicative: "vous enseigniez," be pronounced? It would be just the same as the Present, and yet they must be pronounced differently. And there are dozens and dozens of words in the same case as "enseigner."

For the right way to pronounce the French **gn** see paragraph 78.

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172. LIQUID **L**

EXCEPTIONS: **"il"** at the end of a word not preceded by another vowel is liquid in the following words: **babil, grésil, mil,** on account of the other forms of the same words, which are regular: **babillage, grésillement, millet.**

173. List of words which are differently pronounced by equally well-educated French people.

(The dark print and first phonetical representation of each word is the pronunciation we prefer and recommend; the second phonetical representation between parentheses is the way some other people pronounce.)

"aspect": **aspè** (aspècte).
"but": **bu** (bute).
"fat": **fatt** (fa).
"granit": **grani** (granitt).
"hennir": **ènir** (a-nir).
"jadis": **jâdiss** (jâdi).
"legs": **lègg** (lè).
"immédiat": **immédia** (immédiatt)
"nenni": **nè-ni** (na-ni)
"ours": **ourss** (our)
"million": **mi-lion** (mi-yon)
"cadix": **cadikce** (cadiss)
"subit": **subitt** (subi)
"encens": **encenss** (encen)
"fouet": **foua** (fouè)
"exact": **exactt** (exa).
"cresson": **cre-sson** (crè-sson).
"fils": **fiss** (fi).
"hélas!": **hélâss** (hélâ).
"hennissement": **ènissement** (a-nissement).
"joug": **jougg** (jou).
"linceul": **lince-y** (linceule).
"mœurs": **meurss** (mœur).
"obus": **obuz** (obu).
"péril": **péril** (péri-y).
"soulier": **soulié** (sou-yé).
"soit" (acknowledging): **soitt** (soi).
"fait" (noun singular): **fètt** (fè).
"tandis que": **tandi que** (tandiss que)

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